

PERFORMING THE TRUMPET WORKS OF DONALD ERB; A GUIDE TO
PREPARATION, INTERPRETATION AND PRACTICES; A LECTURE RECITAL,
TOGETHER WITH THREE RECITALS OF SELECTED WORKS BY PURCELL,
HINDEMITH, HOLMES, FRIEDMAN, KOETSIER AND OTHERS.

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This study is a guide to the performer on practices associated with the trumpet music of Donald Erb. It examines the following solo and duo compositions for trumpet: the as yet unpublished *Sonatina for Trumpet and Piano* (1954); *Four Duets for Trumpets* (1960); *Diversion for Two* for trumpet & percussion (1966); *Concerto for Trumpet and Orchestra* (1980); *Remembrances* for two trumpets (1994); and *Dance, You Monster, To My Soft Song* for solo trumpet (1998). A history of each composition and information concerning the performers who premiered them are documented. An examination of particular harmonic, melodic and rhythmic elements found frequently in these pieces follow. The pieces are further assessed for difficulty through an investigation of extended technical demands, range, endurance and articulation. Additional discussion focuses on the use of mutes, tempos and dynamics as well as suggestions for the preparation and performance of these works.

The dissertation concludes with a review of Donald Erb's legacy as a composer and teacher. A comprehensive discography and complete list of Mr. Erb's compositions are included in appendices.

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David W. Spencer, B.M.E., M.M.

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College of Music

A Graduate Recital

assisted by

Monday, November 2, 1992 8:15 p.m. Concert Hall

L. Allegro

II. Adagio

III. Allegro

I. Allegro con spirito

II. *Andante*

III. Rondo

- Intermission -

I. Moderato assai

II. Scherzo

III. Andante sostenuto

IV. Rondo

10

vi

**University of North Texas
COLLEGE OF MUSIC**

presents

A Graduate Recital

DAVID SPENCER, trumpet

accompanied by
**Charles Hall, bassoon
David McCarthy, piano**

Visual Art by Laura McDonald

**Monday, March 29, 1993
8:00 p.m.
Merrill Ellis Intermedia Theater**

PROGRAM

Sonata No. 5 Domenico Gabrielli

Allegro

Grave

Allegro

Largo - presto

Concerto for Trumpet and Bassoon Paul Hindemith

Allegro spiritoso

Molto adagio

Vivace

- *Intermission* -

Sonata for Trumpet and Piano Paul Holmes

Allegro

Adagio

Allegro

Cascades (for Trumpet and Electronic Effects) Tim Crowley

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

University of North Texas
College of Music

presents

A Graduate Recital

DAVID SPENCER, trumpet

assisted by

Steve Kummer, *piano* • JemmiLou Rushing, *soprano*
S. Wayne Foster, *organ/piano* • Larry Jones, *trumpet*

Tuesday, June 24, 1997

8:00 pm

Recital Hall

Eternal Source of Light Divine G. F. Handel
(1685-1759)

Let the Bright Seraphim from *SAMPSON* G. F. Handel

Concerto for Trumpet F. J. Haydn
I. *Allegro* (1732-1809)
II. *Andante*
III. *Allegro*

— Intermission —

Sonata for Trumpet and Piano (1995) Stanley Friedman
I. *Vivo* (b. 1951)
II. *Variations on "the morning trumpet"* (B. F. White)
III. *Rondo (Variation V)*

Concerto per Due Trombe Francesco Manfredini
I. *Allegro* (1688-1748)
II. *Largo*
III. *Allegro*

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts



Four hundred seventy-eighth program of the 2001-2002 season.

A Doctoral Lecture Recital

DAVID SPENCER, trumpet

assisted by

Annie Lin, piano • Michael Waldrop, percussion

with special guest

Ryan Anthony, trumpet

Monday, April 22, 2002

5:00 pm

Recital Hall

**PERFORMING THE TRUMPET WORKS OF
DONALD ERB: A GUIDE TO PREPARATION,
INTERPRETATION AND PRACTICES**

PROGRAM

Twirling Fanfare (Herbert L. Clarke) from Remembrances (1994) Donald Erb
(b. 1927)

Sonatina for Trumpet and Piano 1954
 I. Allegretto grazioso
 II. Adagio cantabile
 III. Presto

Diversion for Two (other than sex) 1966
 I. Allegro moderato
 III. Moderato

Passacaglia (almost) in Praise of A-flat (Dizzy Gillespie)
from Remembrances 1994

Plungermusic (Rex Stewart) from Remembrances 1994

Fanfare No. 2 (Bunny Berrigan) from Remembrances 1994

Presented in partial fulfillment of the degree
Doctor of Musical Arts
MUGC 6954.715

Steinway is the piano of choice for the College of Music.

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CHAPTER I

INTRODUCTION AND BIOGRAPHICAL INFORMATION

Statement of purpose and scope of this study

Donald James Erb is one of the foremost American composers of contemporary music. His compositions cross a multitude of musical idioms and genres including works for orchestra, wind ensemble, brass, woodwind and percussion ensembles, jazz ensembles, electronic sources and a large group of solo works for instruments and voice. Erb's orchestral works have been commissioned and recorded by many of the world's leading ensembles and conductors including the Cleveland and Louisville orchestras, the London, Chicago, Houston, Detroit, St. Louis, and New Zealand symphonies, the New York Philharmonic, and renowned conductors like Cristoph von Dohnanyi, Leonard Slatkin and David Zinman to mention only a few.

His chamber music has also been widely performed by renowned ensembles and soloists. Of late, these compositions have been written for particular performers Erb admires, such as the Verdher Trio, Cavani Quartet, harpist Yolanda Kondonasses, clarinetist Richard Stoltzman, trombonist Stewart Dempster, and trumpeter Ryan Anthony.

At age 75, Donald Erb continues to be in demand as a guest composer and lecturer, amassing more than one hundred and fifty visits to colleges and universities in the past few years. His vast experience in a variety of compositional mediums has made him highly sought as a guest artist. His recent engagements have included residencies at the June in Buffalo festival, the Kent-Blossom and Imagine festivals, the University of California at Santa Barbara, The University of North Texas, The University of Memphis, Washington and Lee University, and the University of Hawaii.

While all of Erb's compositions exhibit a unique challenge, it is in his chamber works, especially those for trumpet, that he has consistently demanded virtuosity of the performer. For much of his early musical life, Erb was a trumpet player whose professional career was focused primarily in the jazz idiom during the late 1940s and 50s, travelling and playing with big bands. It has been suggested that this experience as a trumpeter likely accounts for the overt demands of style, technique, range and endurance found in his works written for that instrument.

Over the past 40 years, much has been written about Donald Erb's compositional technique. Absent from the existing literature, however, is a discussion of his solo and duo works for trumpet from a performer's perspective. Such a discussion would greatly assist the performer in preparing and performing these works in a manner that is stylistically appropriate. Despite the international acclaim and popularity of Erb's work, his trumpet compositions are heard infrequently on recital programs. It is my belief that a great many trumpet performers, upon examining a work by Erb, are intimidated by the musical and technical demands they see. This study will strive to alleviate these concerns.

It is important that we have an authoritative document on the performance practices associated with Donald Erb's music. Through my close association with the composer and having recently premiered and recorded one of his most demanding compositions for trumpet, *Remembrances*, it is my intention to relate the practices and stylistic interpretation imparted to me by Mr. Erb during numerous hours of rehearsals, coachings and performance. This information should assist and encourage other performers in their preparation of Erb's compositions.

The study will examine the following solo and duo compositions for trumpet: the as yet unpublished *Sonatina for Trumpet and Piano* (1954); *Four Duets for Trumpets* (1960); *Diversion for Two* for trumpet & percussion (1966); *Concerto for Trumpet and Orchestra* (1980); *Remembrances* for two trumpets (1994); and *Dance, You Monster, To My Soft Song* for solo trumpet (1998). A history of each composition and information concerning the performers who premiered them will be documented. An examination of particular harmonic, melodic and rhythmic elements found frequently in these pieces will follow. These elements will be studied using the methods and techniques found in *Guidelines for Style Analysis* by Jan LaRue and *The Structure of Atonal Music* by Allen Forte.

I have chosen to use these particular analytical methods for two reasons; firstly, Erb's melodic language contains a characteristic series of pitches that many performers believe lend a distinctive and unique sound or signature to his works. An examination of these would seem an appropriate method to investigate this phenomenon to identify any commonality that may exist. Secondly, Erb has described his compositional technique as

intuitive rather than relying on any formalized system. In interviews conducted with Mr. Erb, he has indeed objected to some of the previous writings about his compositions that utilize traditional methods of harmonic and melodic analysis as missing the point. This paper will serve as a guide to the performer on preparation, interpretation and practices of Donald Erb's works for trumpets. Therefore, the methods of style analysis and basic components for analytical hypotheses outlined by Jan LaRue are best suited to examine the structure and content of these works from that perspective. The pieces will be further assessed for difficulty through an investigation of extended technical demands, range, endurance and articulation. Additional discussion will focus on the use of mutes, tempos and dynamics.

The dissertation will conclude with a review of Donald Erb's legacy as a composer and teacher. A comprehensive discography and list of Mr. Erb's compositions will be included in appendices.

Biographical Information; Donald James Erb

Donald James Erb was born on January 17, 1927 in Youngstown, Ohio. He attended the Sheridan Elementary School from 1933 to 1935, at which point his father, who ran the teletype order department at Republic Steel, was transferred to Lakewood, Ohio. There, in 1938, Erb finished his primary years at Franklin Elementary.

Born into a family who had a great appreciation for music, it was his great aunt Sarah Willey in Oberlin, Kansas who gave young Donald his first cornet at the age of eight.¹

¹ David Spencer, interview with Donald Erb in Dallas TX. April 1, 2001.

Aunt Sarah was a school teacher who had taught for fifty years in a one-room school house on the plains of Kansas. Erb fondly recalls many summers spent there working and playing as a child.

One of Donald Erb's early musical influences came from the jazz records he would listen to for hours on end. He also went to hear local jazz trumpeters like Howard Roberts who performed frequently in the Cleveland area. Going to hear the many big bands that traveled across the country on a constant basis in the 1940s was also a favorite pastime and a significant part of his musical education, as he recounts:

There was one place in Cleveland called the Aragon Ballroom that booked a big band every week. That's what they did. Next week, Jimmy Lunceford's coming the next week Count Basie and then there was a local movie theater that had big bands everyday. What they did was, the movie house would open and they would play a movie, then a big band would come on and play a set. They'd do another movie and another band would come on, off and on all day, movies and big bands. I heard a hell of alot of them in that movie house²

Upon graduation from Lakewood High School in December of 1944, Erb received a draft notice and was told that he would be called into service within a month. After some serious thought, he decided to voluntarily join the United States Navy in late December of that year and was officially inducted in January, 1945. Erb said of this decision,

I joined the Navy because I was waiting to be drafted. I just finished high school and went down and had a physical and they said "within a month you will be called" so I went home and thought about that and I just said "if I'm gonna be in a shootin' war I'd rather be on a ship" so I went down and joined the Navy³

² Ibid.

³ Ibid.

After completing radar training at Pearl Harbor, he was assigned to the cruiser USS Baltimore in the South Pacific theatre. The crew of this ship was eventually to be part of the occupying force that landed in Japan just days after the bombing of Hiroshima, an event that had a lasting effect on his conscience. In an interview conducted in Dallas, Texas he recalled,

I saw Hiroshima right after it happened. We were on the coast of Japan and we heard there was a bomb in Hiroshima and then one in Nagasaki. A few days later we went into Hiroshima and occupied it. A lot of dazed, hurt people, that's all there was around, most of them wandering kind of aimlessly around and didn't know what to do with themselves.⁴

Donald Erb was discharged from the Navy with honor in August of 1946 and returned to Cleveland where he immediately started playing the trumpet again. His first engagements were with a local big band led by Jack Olsen. This band toured regionally, playing dances throughout the Midwest. After about a year of this, Erb decided to go to college and enrolled at Kent State University. His trumpet teacher there was Erwin Miersch, who taught both trumpet and French horn. It was not a musical relationship that Erb remembers fondly:

He was a terrible trumpet teacher, and I'll tell you why. He was a nice guy I guess...he didn't play the trumpet, he played the French horn so he was giving me trumpet lessons as a French horn player would. It was shitty lessons you know.⁵

By the time Donald Erb entered his sophomore year, he began writing music and studying composition with Harold Miles. As a mentor, Miles was difficult. He was a

⁴ Ibid.

⁵ Ibid.

composer and pianist who showed Erb and other composers in his class an abundance of enthusiasm and had a gift of motivating his students, but he was, in Erb's words, "a terrible composition teacher."⁶

He was a very complex man, a man that I thought I liked alot and ended up disliking him alot. He messed with my life a bit.⁷

One teacher that did have a positive influence during his undergraduate years was the theorist Hugh Glauser. Through his mentorship, Erb decided to go to the Cleveland Institute of Music. In order to prepare Erb for this transition, Glauser began a regimen of private study with the him that included ear training and theoretical principles. Glauser was himself a CIM graduate and one of the first graduates in composition from the Institute. Erb graduated from Kent State in 1950 with the Bachelor of Science in Liberal Arts with a major in Music.

His work at the Cleveland Institute was marked by much happier relationships. Erb's composition teacher, Marcel Dick, was both an accomplished composer and violist, serving as principal in the Cleveland Orchestra. His compositional style was most closely associated with that of the second Viennese school, often referred to as serialism. The Harvard Dictionary of Music defines such music as,

Music constructed according to permutations of a group of elements placed in a certain order or series. These elements may include pitches, durations, or virtually any other musical values.⁸

⁶ Ibid.

⁷ Ibid.

⁸ Don Randel, *The New Harvard Dictionary of Music*. Cambridge, MA: Belknap Press. 1986, p. 741

While Erb's compositions do not employ strict serial technique, his studies with Marcel Dick provided Erb with the structure he needed at the time and would indeed aid in the development of his own musical voice. In an article appearing in *Fanfare* magazine in 1995, James North wrote,

Dick was a proponent of the second Viennese School, and taught Erb serialism, which was standard practice at American conservatories in that era. But Erb thought serialism's concentration on intervals too constraining on line and rhythm, and the system too limited in its ability to express emotions. Nevertheless, Erb has written that Dick "taught me how to compose".⁹

Graduating with a Master's degree in theory in 1953, Donald Erb, like so many young composers of his day, set out for Paris to study with noted teacher and composer, Nadia Boulanger. The period of study was brief and Erb soon returned to Cleveland to teach at the Institute in the latter part of 1953. Boulanger taught in a manner that seemed somewhat academic to Erb and retraced too many principles he had already learned during graduate study at the Institute such as sight singing and solfeggio.¹⁰ Soon after his return, Erb heard *Ionisation* by Edgard Varèse, a work that had and continues to have a profound influence on him in its use of non-traditional sounds as motivic material. Following eight years of teaching at the Cleveland Institute, Erb was accepted and enrolled into the doctoral program in composition at Indiana University in the fall of 1961, where his studies continued with Bernhard Heiden. After just one year, Erb was honored with a Ford Foundation grant and was placed as the composer-in-residence to

⁹ James North, *The Music of Donald Erb*. in *Fanfare Magazine*, July-August 1995, p. 83

¹⁰ Interview with Donald Erb in Dallas TX. April 1, 2001

the Bakersfield, California school system. These assignments were a part of the Contemporary Music Project in the 1960s that placed hundreds of composers and performers in public schools across the United States and gave young people an opportunity to develop a greater understanding and appreciation for the music making process as well as the integral relationship between composer and performer. Erb composed seven pieces for the students of Bakersfield during the academic year 1962-63. A listing of these works can be found in appendix I of this dissertation. After the year in California, the composer returned to Indiana to finish his formal studies and was awarded the Doctor of Music degree in 1964.

Much of Erb's teaching career has been centered at the Cleveland Institute of Music. He was appointed Composer-in-Residence there from 1966 to 1981. During that period, Donald Erb was awarded a Rockefeller foundation grant and named Composer-in-Residence to the Dallas Symphony Orchestra during its 1968-69 season, served a one year teaching appointment at Indiana university in 1976, chaired the composer-librettist panel of the National Endowment for the Arts from 1977 to 1979, and was visiting Professor at the Peabody Conservatory in Baltimore, Maryland in the Fall of 1979. He officially left the Institute in 1981 and accepted the Algur H. Meadows Professorship in Composition at Southern Methodist University in Dallas, Texas. In 1984 he left Dallas to teach once again at Indiana University and returned to The Cleveland Institute in 1987, where he was named Distinguished Professor of Composition. This was to be his last full-time teaching post, which he held until 1996, where upon retirement he was named Professor Emeritus at that institution.

Since that time Donald Erb has traveled throughout the world as a guest composer and lecturer. His orchestral works continue to be performed with increasing frequency, and major ensembles worldwide have commissioned, premiered and recorded them. The recording of his Cello Concerto with Lynn Harrell and the St. Louis Symphony received a Grammy nomination for Best Classical Composition in 1994.

Since 1990, Donald Erb has made a conscious effort to write chamber music for specific performers he has met and admired over the years. This close association with performers led to a blossoming of works and concerts at the end of the twentieth century, and several of these works are recorded on a compact disc released by New World and titled, *Sunlit Peaks and Dark Valleys*. This unique and historic recording documents these works, which are performed by the musicians for whom the pieces were composed.

CHAPTER II

SONATINA FOR TRUMPET AND PIANO, 1954

Compositional and Premiere History

After his study in Paris with Nadia Boulanger and prior to studies with Bernard Heiden, Erb accepted his first appointment at the Cleveland Institute of Music to teach composition in the fall of 1953 at age 26. It was here that he wrote the *Sonatina* for trumpet and piano. The *Sonatina* is Donald Erb's earliest known composition for trumpet and remains unpublished to date. All known lists of the composer's complete works, including the one found in *New Grove Dictionary of Music and Musicians*, make no reference to this piece. Further, this list cites the *Chamber Concerto* composed in 1958 and incorrectly, *Dialogue* composed in 1961 as his earliest pieces.¹¹ The *Sonatina* was composed in December 1954, making it to date, his earliest documented work. A copy of the manuscript was provided to me by the composer in April, 2001 following a meeting and interview in Dallas, Texas.

The first public performance of the *Sonatina* took place some five years after it's completion on April 14, 1959. The occasion was a senior recital by Anthony Castellano

¹¹ Stanley Sadie; *The New Grove Dictionary of Music and Musicians*, vol.6 London , p.

at the Cleveland Institute.¹² It was not performed again until recently at the University of Memphis on January 28th, 2002. David Spencer (trumpet) and Lauren Clark (piano) performed the piece in the Harris Concert Hall on a program that also featured Erb's *Four Duets* with guest trumpeter Keith Johnson of the University of North Texas. These are the only known performances of the *Sonatina*.

Formal Organization and Significant Style Features

Form, Harmony, Melody and Rhythm

The *Sonatina* is cast in 3 movements, marked I. Allegretto Grazioso, II. Adagio Cantabile, III. Presto and is six minutes in length. While not specified on the score, it, like most of Erb's works, is written to be performed on the Bb trumpet.

Movement I. is in 3/8 and resembles a minuet and trio in structure. While not in a single key center, the piece is not atonal. The harmonic structure consists of sequences of consecutive major and minor chords often moving by step or chromatically as in the opening ten measures seen in example 1.



example 1, *Sonatina* mvt. I mm. 1-12

¹² Anthony Castellano recital program, CIM.

The stepwise sequence of chords is also reflected in the melodic line of the solo trumpet in the form of arpeggiation seen in example 2 (measures 12-14).



example 2, *Sonatina* mvt. I mm. 11-14

Erb uses these melodic/harmonic cells as the basis of the movement and begins to develop these ideas or seeds through the use of ever increasing rhythmic structure. The climax of these rhythmic cells is heard as punctuations of 32nd notes culminating in a trill in the trumpet part beginning at measure 28 (example 3).



example 3, *Sonatina* mvt. I mm. 28-39

The minuet section closes with a slow unwinding of both rhythmic and harmonic tension to finish at measure 48 whereupon the trio begins. The harmonic motives heard previously are not abandoned and are still utilized in this section as the lyrical melody is stated and then repeated a tone higher. The sequence of arpeggiated motives returns to the solo part at measure 81 and, as before, are marked by increased rhythmic activity and higher tessitura, culminating in two descending eighth-note arpeggios that again unwind this spinning of rhythmic motives. Augmentation of harmonic rhythm in the piano

continues alone to conclude the movement. Of interest is the final chord, F# major with a b9 (g natural) which creates the subtle dissonance reflective of the entire movement (example 4).



example 4, *Sonatina* mvt. I mm. 90-94

The second movement is marked Adagio and is in ABA form. It is only forty measures in length and begins with the trumpet alone for the first four bars stating the slow, lyrical melody in phrygian mode. This third mode of the major scale contains a minor second between it's first and second tones or harmonically spelled, a b9. The use of this harmonic tone provides a subtle connection with the end of the first movement and ties the first and second movements together quite skillfully seen here in example 5.



example 5, *Sonatina* mvt. II mm. 1-5

After a repeat of the A theme sounded in the piano, the B section begins in the trumpet melody at measure fourteen. The melodic line utilizes a motive of expanding intervals that reach upward and continue what is essentially a long crescendo from the beginning to the end of the movement. John Seuss in his essay on the solo concertos of Donald Erb writes of the composer's use of this technique:

Erb generally begins with relatively simple cells and sound gestures, be they melodic or rhythmic, and gradually expands their use with individual orchestral instruments, creating orchestral textures and sonorities by both expanding the sound spectrum and dynamic level until a climactic energy level is achieved.¹³

While the *Sonatina* is a work for trumpet and piano and not full orchestra, we can still see this technique being applied as a compositional tool. The final A section, for example, begins in the piano and is treated as a fugue with the trumpet entering in the fourth measure at the interval of a fifth. This contrapuntal approach to the final statement of the A material is further exploited by increased rhythmic activity and higher tessitura in both parts. These devices generate rhythmic and harmonic complexity which drives the energy of the movement to a final climax in bar 40 (example 6).

¹³ Anne Trenkamp and John G Suess, *Studies in the Schönbergian movement in Vienna and the United States: Essays in honor of Marcel Dick*. Lewiston, Queeston, Lampeter. 1998, p.121



example 6, *Sonatina* mvt. II mm. 26-40

The final movement is marked Presto and begins with a repeated f' in perfect octaves for two measures. These first four bars that make up the short introduction again state the clear intervallic and rhythmic motives that have made up the seed material for the entire work. Harmonically, the piano begins to play a series of expanding intervals that descend in a pattern of a diminished scale. Rhythmically, Erb uses diminution to achieve acceleration, moving from 9/8 to 7/8, 5/8, and 3/8 over the course of the first 27

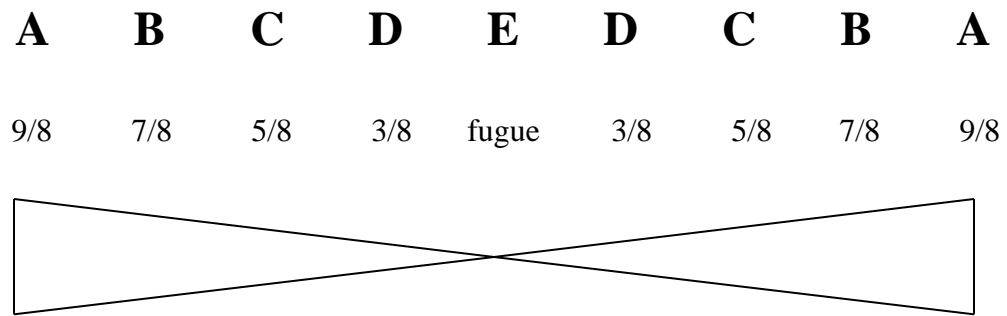
bars. The effect is a constant compression of time that is released in the sustained intervals of the piano beginning at measure 22 (example 7).



example 7, *Sonatina* mvt. III mm. 20-28

The middle section of this movement is a slow three-part canon. The melodic material suggests a C Mixolydian sound or harmonically, a dominant relationship with the first section. While Erb does not generally compose in commonly identifiable keys, his works do exhibit certain tonal relationships. In an interview in 1971, Erb self-described his compositional approach as being organic rather than relying on a specific system.¹⁴ These organic relationships bind the composition together in ways that fall somewhere between the traditional models of harmonic analysis and those of atonal theory. A look at the form of this movement is also quite remarkable in that it contains nine sections, much like that of a rondo used often as a last movement in the classical period. Erb naturally alters the form with an interesting rhythmic design that creates what I will term an hour-glass form. The remainder of music that follows the canon is symmetrical or a mirror image of the

rhythmic diminution created in the opening 27 bars. That is to say, the composition expands or augments rhythmically to the end. Erb's hour-glass form follows this nine-part pattern:



Interpretation and Preparation of the Work

Extended Techniques and Range

As stated previously, the *Sonatina* is intended by the composer to be performed on the Bb trumpet. We know this because of the alternative fingerings employed in the third movement. Here, the composer specifies the use of alternate fingerings on the repeated written g' creating a sonic anomaly in the variations of timbre and pitch on the given note. The technique producing these results is not possible on any other standard instrument in the modern trumpet family.¹⁴ The range of this piece is from written b-flat to c''' making it accessible to most intermediate to advanced players.

¹⁴ David Spencer, interview with Donald Erb, April 1, 2001.

¹⁵ The use of the C trumpet may seem appropriate until we consider this technique specifically called for by the composer in the final movement. There is not an appropriate alternative fingering that will produce the concert f' with the same timbral results.

Endurance

While this work is not long, it does keep the trumpet in a fairly high tessitura, especially toward the end of movement II. A strong upper register will be required, a lack of which could effect overall endurance. Good flexibility from high to low will also be necessary as the brevity of the piece demands somewhat quick changes. A keenly internalized sense of formal organization of the *Sonatina* will help the performer with endurance in that these changes can be anticipated and appropriate energy applied when needed and relaxed when not.

Articulation

When preparing any of Donald Erb's compositions, it is advisable to keep in mind that sound and variation of sound is the primary force in all of the composer's pieces. He is constantly immersed in creating effects through a multitude of means, both traditional and at times radical.¹⁶ His having been a seasoned trumpet performer himself makes this especially true of his compositions for the instrument. Erb's intimate knowledge of the trumpet has caused him to be very specific about articulation, which is a large component of the sound spectrum he conceives.

The *Sonatina* exhibits few articulation markings other than the use of staccato and a few tenuto marks in the final movement. In the first movement, the staccato should be interpreted as light or bouncy rather than dry and short. The larger challenge the performer faces in this movement comes in accurately articulating note groupings. About

¹⁶ Robert Jacobson, *Donald Erb* in *BMI: Many Worlds of Music*. June, 1971.

this, Erb is quite specific. These markings must be followed faithfully in order for the larger, previously discussed, rhythmic ideas to emerge. The effects of acceleration and deceleration inherent in the writing are dependant to a large extent on how clearly the performer executes the articulation of these note groups. Further, these rhythmic sets are often in opposition to the groupings in the piano as seen in example 8. Each player must remain faithful to the markings on the part.

The image shows a musical score for three parts: Tpt. (Trumpet), LH (Left Hand), and RH (Right Hand). The score is for measures 19-21 of the first movement of a Sonatina. The Tpt. part is in the treble clef, and the LH and RH parts are in the bass clef. The music features complex rhythmic patterns with many beamed notes and slurs. There are also some markings like 'ff' (fortissimo) and 'b' (bass) in the LH part.

example 8, *Sonatina* mvt. I mm. 19-21

Movement II is marked *cantabile* and should be performed with a great sense of lyricism. To achieve this the performer needs to play with a beautifully connected legato where articulation is called for. This will become challenging toward the end of the movement where the melodic line grows in dynamic and ascends to c''.

The final movement, like the first, is dependant on the execution of note groupings rather than the use of a wide palette of articulation. The staccato should again remain light and the tenuto marks are more an indicator of stress than any perceivable change in articulation. The repeated written g' at the beginning, shown in example 9, should be legato tongued. The use of the alternate fingering creates enough of an

articulation, and therefore tonguing should remain minimal. The emphasis here should be on the pitch and timbre variations created by mechanical means.



example 9, *Sonatina* mvt. III mm. 1-4

The final g'' should be articulated following the glissando. Articulating this note creates a bell or ringing effect on the last sound as the piano sustains the perfect fifth (example 10).



example 10, *Sonatina* mvt. III mm. 58-62

Melodic Shape

Performers often find difficulty in interpreting, or in some cases identifying melodic material in modern works. This should not be the case in the *Sonatina*. In all three movements, the trumpet states the melodic material clearly, usually from the outset of the work. The A section of movement I should take the character of a minuet, shaping the melody at first into an eight measure phrase followed by an extended twelve-bar segment. The syncopation starting in bar nineteen should be exploited. The trumpet plays an accompanying role at measure 28 with the 32nd-note figures. These should be treated as short bursts of sound that punctuate the piano melody. The entire passage should be conceived in three bar segments culminating in a trill in bar thirty-seven. This trill, as with most of Erb's trills, should be that of a minor second and start slowly increasing in

both volume and speed. The melody at the trio (example 11) is stated three times, with the second statement a tone higher and the third up another semi-tone. The performer must characterize and shape the melodic passage to reflect the urgency Erb creates here.



example 11, *Sonatina* mvt. I mm. 49-73

This sense of urgency should continue until seven bars from the end where the melody climaxes, followed by a descending arpeggio to a repose. This can be seen in example 12.



example 12, *Sonatina* mvt. I mm. 83-94

Movement II is slow and contemplative. The trumpet begins alone with the piano entering at bar four. This melodic material should be treated in five-measure phrases until bar thirty where the phrase is extended. In this case, the performer should breathe after the b'' in bar 36. The final note should be sustained for the full five beats.

The melodic material in movement III begins at bar five. With each successive airing of the melody, Erb compresses the number of beats in the measure. This effect again creates a sense of urgency, and the performer must take advantage of this

opportunity and shape the melody to reflect this. The compound meter and highly rhythmic accompaniment in this movement lend a certain lilt or swing to the melody that the performer should explore through the emphasis of duple and triple groupings that Erb indicates within the measure as indicated in the example below.



example 13, *Sonatina* mvt. III mm. 5-18

The slow canonic section presents the melodic material in roughly two-bar phrases. Close attention should be paid to the manner in which the pianist, who initiates the canon, is shaping the material. This portion of the work will require particular attention to the ensemble as the trumpet must present its portion of the canon in proper balance. As this movement is a symmetrical form, the remainder of the melodic material should reflect the concepts stated previously.

Mutes, Tempi and Dynamics

Erb calls for the use of a mute in the first movement. Given the character and role of this material, a straight mute with a rather bright, biting sound would be appropriate. Of the many types of straight mutes tried, I have found the Tom Crown best suited to the character and sound of this passage. It is also helpful to note that the mute should be

prepared from the outset of the movement by placing it on the stand or under the performers arm as the change must take place rather quickly and during a relatively soft passage in the piano.

There is a danger of performing this composition too fast. The performer must settle on tempos that illuminate the qualities of the music discussed previously in this chapter. Tempos should not be chosen arbitrarily or pushed to the extremes of one's technical skill. Taking cues from the written *Allegretto Grazioso* of movement I, the tempo should remain within a range of eighth-note =120-126 with perhaps a slight relaxation at the trio. Movement II must maintain a relaxed feeling through the sixteenth notes. A tempo in the range of quarter-note= 38-42 is suggested. In movement III, the performer must settle on a tempo that best supports the musical character and should not be based solely on how fast one can play. While presto has a wide margin of acceptable tempos, a range of dotted-quarter =126-132 works well. Keep in mind that the eighth note is constant from meter to meter, and thus the beat becomes the measure at the 3/8. A slight *accelerando* is appropriate during the final 9/8 passage.

The dynamics in Erb's compositions are, for the most part, clearly marked and once again make up a large component of the sound spectrum he conceives. The *Sonatina* is no exception and is well marked as to dynamic effect. The trio in the first movement is not marked but should be started at *mezzo forte* with a gradual *crescendo* throughout the melodic statements. The *crescendo* at the end of movement II should continue to the final *ff*'. As a general rule, the subtle dynamic changes within a given melodic passage should reflect the direction and tessitura of the melodic line.

CHAPTER III

FOUR DUETS FOR TRUMPETS 1960

Compositional and Premiere History

The *Four Duets for Trumpets* was written in 1960 while Donald Erb was in his first stint as composer and teacher at the Cleveland Institute. The original score was released by CMP Library editions and University microforms in 1967 as part of the Contemporary Music Project underwritten by the Ford Foundation. These grants placed numerous composers in public schools across the nation during the 1960s. The result of these grants gave young people an enormous amount of contact and primary experience with the music making process. The premiere performance of *Four Duets* is listed on the cover sheet to the CMP edition as being at Kent State University. This statement is however, in doubt by the composer and could not be verified.

Formal Organization and Significant Style Features

Form, Harmony, Melody and Rhythm

The duets are all between 20 and 30 measures in length and as the title suggests, there are four, with a total playing time of about 5 minutes. They are marked as follows;

1. Andante (22 measures)
2. Waltz (20 measures)
3. Alla Marcia (22 measures)
4. ♩ = 100 (30 measures)

Despite the brevity of this work, it displays a great deal of Erb's compositional style and language. The duets have a strong sense of serialism throughout, partly due to the abundance of intervallicly-based motives. Erb utilizes the major and minor 2nd throughout the piece as seed material and a unifying element.

Movement I is through composed and a good example of how Erb makes use of this simple intervallic motive. The musical material expands and contracts in what seems a constant search for resolution which is finally achieved on the last unison note of the movement. In the last five measures, Erb creates a slow compression or diminishing of the intervallic relationship between the two parts from a major 3rd to a minor 3rd, major 2nd, minor 2nd and then the unison g'. In the edition published by Theodore Presser in 2000, there is an error in these final bars that must be corrected. Measure 19, beat 2 in the first part should read d-flat'' and not d-sharp''. This is confirmed both in the original handwritten score and by the composer himself.¹⁷

The second movement waltz, is the shortest of the four duets at only twenty bars. It uses a melodic rather than intervallic motive as it's seed, sounded initially in the first trumpet part. There remains, however, a strong relationship with the minor 2nd motive and heard in the brief moments of harmonic dissonance where these melodies converge. These moments of dissonance resolve to larger intervals and then begin to compress toward each other again. The musical impression to the listener is much like that of a group of dancers that occasionally bump into one another, move apart and then start the cycle once again. Given the composer's insistence on sound as a unifying element, this description is not unwarranted. Erb openly admits using sonority to create texture and illusion in his later works, and one can see the beginnings of this process in *The Four Duets*. Rhythmically, Erb creates additional interest by writing the parts "out of step" by

¹⁷ Confirmed by the composer via telephone March 7, 2002

utilizing an impression of two different time signatures. This occurs at bar 8 and puts the first part in 3/4 while the second plays in 3/2.

Movement III is marked *Alla Marcia* and composed in a three part form, ABC. The A section begins with a simple quarter-note ostinato in the second part contrasted by a rhythmically-opposing melody in the first part. This section resolves in bars 8 and 9 with the three-note statement in perfect octaves (example 14).



example 14, *Four Duets*, mvt.III, mm.1-9

Section B contains the same musical material found in A but places the second part in diminution and the first in augmentation. The use of this rhythmic device fosters a sense of opposing dialogue between the players that climaxes in the C section at bar 16. Here, in example 15, the trumpets split the melodic line, playing opposing eighth-note figures that diminish in rhythmic activity and dynamic to the end of the movement.



example 15, *Four Duets* mvt.III, mm.14-22

The final duet in this set is written in 6/8 and is a two-part structure, thirty measures in length. The motivic material is once again based on the interval of a second but also employs their contrasting inversion of a seventh. This movement also takes on the character of a march like the previous movement only this time having a greater feeling of swing due to the meter. The two parts, while not completely homorhythmic, are complementary with only occasional moments of contrary activity. The A section concludes at bar 15 with the trumpets sounding four repeated major thirds followed by a pause lasting one complete measure (example 16).



example 16, *Four Duets*, mvt. IV mm. 11-16

Coupled with the softening of the dynamic and release in the rhythmic activity, these major thirds create for the listener a false ending. After the pause in bar 16, the first player begins the B section alone, and the music is marked by greater rhythmic and melodic motion in both parts. The intervals of seconds and sevenths remain unifying elements, however, we see in example 17, the motive of the rising seventh found in the A section being used in inversion at the B section.



example 17a, *Four Duets*, mvt.IV mm.1-5



example 17b, mm.19-20

A recapitulation of the opening three bars occurs at measure 26 with a slight variation in the third bar of the passage which is written in inversion. The work concludes with the falling seventh motive voiced in consecutive minor thirds (example 18).



example 18, *Four Duets*, mvt. IV, mm. 26-30

Interpretation and Preparation of the Work

Extended Techniques and Range

The Four Duets do not pose great technical challenges. On the original cover sheet of the CMP edition flutter tonguing is listed as the only non-traditional technique employed. While some players find flutter tonguing difficult at first, it is not usually a technique that prevents one from performing a work. It should be noted that the final note of movement III does require a rather soft flutter tongue on the d'. This can certainly be a challenge given the range and dynamic but with adequate practice, may be accomplished. Erb also employs the use of alternate fingerings as a sonic device seen in example 19. We see this technique throughout his works for trumpet. It is a technique found regularly in jazz playing, a stylistic medium which Donald Erb is intimately familiar. The range of this work falls between a and b-flat'', well within the abilities of an intermediate to advanced player at the high school level.



example 19, *Four Duets*, mvt.IV mm.10-11
Endurance

Physical endurance should not pose a problem in the performance of this work the movements are all quite short.

Articulation

The rhythmic structures in *The Four Duets* require the performers to define and strictly follow consistent execution of articulation. The tongued notes and slurs should be performed with clear definition. Erb utilizes not only intervallic relationships but also articulation to create particular textures within the movements. Accents should be conceived as adding additional weight to particular notes with only a slightly heavier quality in the tonguing. Slurs should be performed as smoothly and seamlessly as possible.

Melodic Shape

Erb composes what one might term angular melodies. This angularity should be exploited by the performer and utilized in a way that generates excitement for the listener. Conversely, his passages of *nightmusic* must be performed in a lyrical and connected fashion.¹⁸ Trills should be to a semitone above and start slowly with gradually increasing speed. This performance practice is true of most trills in Erb's compositions unless otherwise specified. The falls found at the end of the work should be long and sound through beat four of the measure.

¹⁸ Suess, p. 114

Mutes, Tempi and Dynamics

No muting is called for in the duets. The suggested tempi of each of the movements should be as follows;

Movement I: ♩ = 60-62

Movement II: ♩ = 64

Movement III: ♩ = 120-128

Movement IV: ♩ = 100

With the exception of the waltz, the melodies should be performed with equal sound and dynamic throughout the range. That is to say, range of the melody should not determine dynamic contrast. Adjustments in volume should be made by both players to insure the dissonance called for is in proper balance. The relativity of the dynamic changes are well marked and should be strictly followed.

CHAPTER IV

DIVERSION FOR TWO (OTHER THAN SEX), 1966

Compositional and Premiere History

Between a one-year appointment at Bowling Green State University and his re-appointment to the Cleveland Institute in the Fall of 1966, Donald Erb was the recipient of a Guggenheim Fellowship for the 1965-66 academic year. He and his wife Lucille moved back to their home in Cleveland Heights, Ohio where he would spend the year composing.¹⁹ While there, Erb had access to the electronic music lab at Case Western Reserve where he composed several pieces for ensemble and tape, including *Reticulation* and *Stargazing*, both for wind band and tape. In 1966, Erb composed two of his major works for percussion, the *Diversion for Two (other than sex)* in the early part of that year, and the *Concerto for Solo Percussionist and Orchestra* in the later part.

The *Diversion for Two*, is scored for B-flat trumpet and percussion and written, as the title suggests, for two players. The premiere performance took place on May 17, 1966 in Hartford, Connecticut, performed by Roger Murtha, trumpet and Tele Lesbines, percussion.²⁰

¹⁹ Letter to the author from Lucille Erb, March 12, 2002.

²⁰ Telephone interview with Donald Erb, March 10 2002.

Formal Organization and Significant Style Features

Form, Harmony, Melody and Rhythm

All of the movements in the *Diversion for Two (other than sex)* are through composed and contain seed material that is intervallicly based. The piece also features the use of sound gestures as unifying or motivic material. These gestures are produced through the use of extended techniques that will be discussed later. Of Erb's use of non-traditional sounds from instruments. James North wrote,

This is an inimitable facet of Erb's music: instructions which look silly in the score end up producing gorgeous, subtle effects; no other composer can match Erb's sensitive ear for such auditory phenomena.²¹

The first movement is 77 measures in length and makes use of the intervals of a minor second and it's inversion of a major seventh as primary pitch material. The sound gestures which also serve as motives in the movement include the *fall* and its inversion (*doit*) as well as *half-valve* and *mouthpiece* playing. These sounds are found from the beginning of the piece where the trumpet starts with a *fall*. The half-valve effect is seen in example 20, measures 4 and 5, followed by the minor second motive.



example 20, *Diversion for Two* mvt.I mm. 1-5

²¹ James North; *Fanfare Magazine*, July/August 1995, vol.18, no.6. p. 86

The inversion of these descending *fall* motives, shown in example 21, are the ascending *glissandi* heard in the percussion part starting at bar 20 and at the end of the movement.

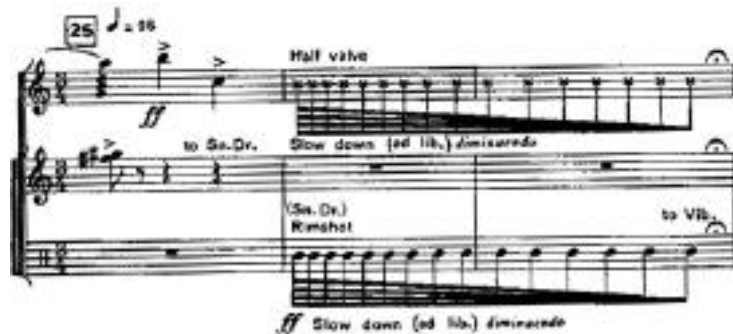


example 21a, *Diversion for Two* mvt.I mm. 20-24



example 21b, mvt.I mm. 75-77

The first section of music comes to a pause at bar 27 as both parts perform a rhythmic, non-pitch-specific, figure that diminishes in both volume and activity toward a brief period of silence (example 22).



example 22, *Diversion for Two* mvt.I mm. 25-27

The continued use of the minor-second and major-seventh motive in melodic and harmonic contexts remain in use during the second section. The later half of the movement features increased rhythmic activity and passages of quicker melodic fragments building to a *glissando* or *doit* in bar 77, consisting of two consecutive half steps harmonically seen in example 23



example 23, *Diversion for Two* mvt.I mm. 73-77

Movement II is marked Adagio and is a brief 36 measures in length.

Harmonically, Erb makes use of the intervals of a minor second, a hold over from movement one, and the major third. Pitch bending is also used here as a unifying sound gesture. Further discussion about this technique will be presented under the heading of extended techniques. The effect serves a formal melodic purpose as well. Example 24 below shows its use and notation.



example 24, *Diversion for Two* mvt.II mm. 1-6

While it was previously stated that all of the movements in this work are through composed, movement II does make a subtle case of a loose ABA structure. The recapitulation of the opening melody seen in example 24, occurs at bar 31. Here in example 26, the pitch material of the opening statement is contained in the aleatoric

passage played by the trumpet, made complete with the pitch-bending and minor second motives in the final bar.



example 25, *Diversion for Two* mvt.II mm. 31-36

The final movement is 56 measures long and is a duet for trumpet and five timpani with a slide whistle also being employed as a sound source. The harmonic material found here is reflective of the previous movements in that the major third and minor second are continued as seed material as well as the nontraditional sound motives called for by the composer. Extensive pedaling of the timpani create the *glissandi* effects. The muffled effects earlier heard in the half-valve motives in the trumpet part are echoed in this movement by the timpani. Erb does this by calling for the performer to play on the bowl of the drum. Rhythmically, the movement relies less on compound rhythm and more on tempo to maintain energy. The melodies are also less angular than the previous two movements.

Interpretation and Preparation of the Work

Extended Techniques and Range

The *Diversion for Two (other than sex)* utilizes more extended techniques than in any other work for trumpet by the composer. The following list is a summary of techniques required of the performer:

Flutter tonguing

Half-valve playing

Mouthpiece playing

Creating “smacking” noises in the trumpet

The doink (*doit*)

Pitch bending

Removing slides

In preparing the work, it would be helpful to record one’s practice to be sure that what is being produced will serve the music consistently. These techniques are conceived to produce sounds that are motivic elements to the work, and the performer must have confidence and musical control to achieve an artistic outcome. Less than adequate ability in these techniques will produce a tentative quality to the performance that does not serve the composers intentions. The range of *Diversion for Two* is from a written d’ to g’’, with an *ossia* that reduces the upper reaches of the range to written e’’. Still, this is a piece composed for an advanced performer given the range and number of non-traditional skills involved.

Endurance

Given the brevity of the piece, the advanced performer should not find this work to be physically taxing. It does require a great deal of preparation, concentration and communication between the two performers but as rule, endurance should not pose any major difficulties.

Melodic Shape

Certain melodic characteristics are to be expected when intervallic motives are of the construction found in the *Diversion for Two*. These seconds and sevenths cause the melodic lines in the first and second movements to be angular and disjunct. There is also a tremendous amount of interplay of parts that forces the melodies to become fragmented. This can be seen in example 26 from the first movement.



example 26, *Diversion for Two* mvt.I mm. 12-22

Movements II and III contain longer sustained passages of melodic material that are higher in tessitura as well. These melodies should be played in a full, singing style, not

tentative in any way. They are bold statements and should be treated as such. Another melodic element Erb has used involves the execution of a sustained pitch that either increases or decreases in rhythmic energy. The performer should exaggerate this effect whenever possible.

Mutes, Tempi and Dynamics

A Harmon without stem, a Hat, (preferably the Stonelined brand Derby) and the Hand are all specified in the *Diversion for Two*. Erb uses the Derby mute in several of his pieces and he prefers the sound produced by the Stonelined brand used so prominently by Jazz performers in the 1940's and 50's.²² The tempi of the movements are clearly marked in the printed version published by Merion Music and should be followed as prescribed. They are marked as follows;

- I. Allegro Moderato ♩ = 96
- II. Adagio ♩ = 48
- III. Moderato ♩ = 72 and ♩ = 144

The dynamics marked are not motivic in any way, but do serve to support the unifying material both melodic or gestural. As a rule, the dynamic effects should be exaggerated but never to a point where they become out of balance with the percussionist. Again, good listening must be employed to insure the two instruments remain complementary throughout the work.

²² Conversation with Donald Erb, Santa Barbara, CA. Feb. 25, 1997.

CHAPTER V

CONCERTO FOR TRUMPET AND ORCHESTRA 1980

Compositional and Premiere History

The *Concerto for Trumpet and Orchestra* is the fifth of eight solo concertos to be composed by Donald Erb. It was commissioned by the Baltimore Symphony Orchestra and completed in 1980. It is approximately sixteen minutes in duration and scored for full orchestra with the addition of piano and harp. The solo trumpet part is written in C but contains a short passage for piccolo trumpet in B-flat. The premiere took place in Baltimore on April 29, 1981 with Donald Tison, principal trumpet as soloist, and Sergiu Commissiona, conducting.²³

At present there does not exist a commercial recording of the work. The score is available only by rental from Theodore Presser Incorporated. Reference copies have been provided to me by the composer

Formal Organization and Significant Style Features

Form

Of the trumpet works being discussed in this dissertation, only the Trumpet Concerto has been the subject of scholarly writing. Thus, much of the theoretical analysis

²³ John Suess; *The Solo Concerti of Donald Erb*, p. 133

concerning this work has been previously published. The following diagram illustrates the formal design of the Trumpet Concerto and is extracted from a book entitled; *Studies in the Schönbergian Movement in Vienna and the United States: Essays in Honor of Marcel Dick*. I find this analysis by John Seuss of Case Western Reserve University, to be the most useful to the performer in it's clarity and conciseness, thus it's inclusion.

Concerto for Trumpet and Orchestra (1980)---One Movement (three sections—307mm.)

I. 60mm. [Fast]

Cadenza, Introduction (2-10), 4/4 (♩ = 96), A (10-48), B (48-61) 9/8 (♩. = ca. 160)

II. 71mm. 2/4 3/4 [Slow] (♩ = 36)

A (61-83), Cadenza, B (85-131)

III. 176mm. 4/8/ [Fast] (♩ = 132-140)

A (132-249), Cadenza, B (271-307), Cadenza²⁴

One is immediately drawn to the unusual placement of the cadenzas that begin and end this concerto. As seen in many of his compositions for trumpet, Erb uses the cadenzas as an audible way to either mark the formal design or to provide a transition from one section to another.

Harmony

Much of Erb's harmonic language in the concerto is derived from the pitch material presented in the solo trumpet part. This is typical of his other solo concertos as

²⁴ Ibid. p. 118

well and reflective of Erb's mature style in general.²⁵ The harmonic language used is a combination of successive major/minor triads at the interval of a fifth and its inversion of a perfect fourth, which, when combined, create a series of hexachords, reflective of the linear pitch material. Donald Erb tends to whence a bit at this codification of his harmonic language; however, a close look at the score does reveal these tendencies.²⁶ Supporting Erb's contention that he works by ear and hunch rather than system is the fact that as one listens to the concerto away from the visual stimulus of the score, there seems to be a sense of tonal center at times. Of this phenomenon, Suess writes:

Perhaps the strongest example of an undercurrent of the appearance of a strong tonal center occurs in the first movement of the Trumpet Concerto. The trumpet cadenza begins on the fifth C to G and ends on C; here the orchestra enters on a C pedal point (mm. 2-8). In m. 8 the contrabassoon and double bass continue the C pedal until m. 15, where the double bass adds a divisi G pedal. Soon the tonal pedal support becomes clear as the tuba adds a pedal G# (m. 17), the bassoon add a pedal D# (m. 19), the bass trombone adds a pedal on E (m. 20), the second trombone adds a pedal on B (m. 21), and the bass clarinet adds a pedal on C (m. 23). It is really a sequence of stacked fifths based upon a major-minor triad hexachord which provides a foundation for a dynamic and textural crescendo to orchestral climax in m. 31. This example illustrates the illusion of tonality that quickly dissolves in the formal growth process to a point of arrival. Erb's quasi-tonal undercurrents are based purely upon some temporary pedal points.²⁷

For the performer, it is worth noting that an analysis of this detail, while interesting, is perhaps more information than is necessary. Keeping in mind that Donald Erb does use

²⁵ Suess, p. 114

²⁶ Donald Erb has stated in multiple interviews that he does not use any system of composing and works primarily by "hunch and intuition". See Jacobson, Robert. *Donald Erb in BMI: Many Worlds of Music*. June, 1971.

²⁷ op.cit, p. 127

his incredible sense of balance and ear, the player should not forget that this kind of analysis must ultimately serve the purpose Erb intends, that of creating an artistic and exciting performance.

Melody

The melodic material, based on the intervals of fifths, fourths and their minor second differences, naturally create lines that are of two types, angular and chromatic. Erb skillfully shapes these lines in ways that create growth throughout the concerto. Most of the angular melodies are spun out to a temporary climax and dissipated by a chromatic passage or trill. The ebb and flow of these elements reflect a compositional element common to Erb's compositions known as the *wave pattern*.²⁸ Suess elaborates,

These sound gestures pursue growth patterns that generate a sequence of climaxes, each exhibiting more energy than the previous one, which provide a true aural sense of musical direction to points of arrival. Perhaps the closest analogy to this formal process is a combination of strophic variations and what has been referred to as the *wave form*, a formal process associated with Claude Debussy's magnificent work, *Jeux*. Erb's *wave form* is unified by the use of similar pitch materials used both linearly and vertically, which are employed in varied manners during each growth process as well as at the climaxes.²⁹

As in example 27, the melodic lines throughout the opening five measures of the *Concerto* create a balance in the composition that either emerge from or lead to the climactic cadenzas.

²⁸ John Suess; *The Solo Concerti of Donald Erb*, p. 121.

²⁹ *ibid.*



example 27, *Concerto for Trumpet* mm. 1-5

Rhythm

Rhythm is an integral part of the formal design that Erb conceives in his concerto. Like other works, he uses it to generate direction and achieve motion toward climactic points throughout the piece. As seen in the other works for trumpet, poly or cross rhythms are frequently employed as a destabilizing element that creates both tension and musical interest, especially when coupled with large sonorities and heavy dynamics. In example 28, this is demonstrated in the writing for the soloist which combines active rhythmic elements with ever-increasing volume.



example 28, *Concerto for Trumpet* mm. 127-137

Orchestration

The *Concerto for Trumpet and Orchestra* is scored for the following instrumentation: 3 flutes, 2 oboes, 3 clarinets, 2 bassoons, 1 contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, piano/electric piano, strings. Erb has chosen in this instrumentation to emphasize the lower voices of the orchestra and utilize the piano and harp to further support the textural and rhythmic design. The somewhat bottom heavy orchestration is also an excellent foil to the high tessitura of the solo trumpet part. Erb thus creates a large, expansive sound that is aided by the melodic percussiveness of the added keyboard. There is one note of errata concerning the solo trumpet part. At measure 283, the soloist must switch to Bb piccolo trumpet as indicated in the part. What is omitted however is the return to C trumpet that must take place at bar 305. The part however is still transposed for Bb and therefore, this final cadenza must be played down a whole step.

Interpretation and Preparation of the Work

Extended Techniques and Range

The concerto contains several extended techniques designed to produce a myriad of sounds. These techniques are in addition to a variety of muting requirements that will be further discussed under the appropriate heading. Erb asks the performer to execute the following list of extended techniques in his concerto: flutter tonguing, half-valve

playing, choking , alternate fingerings, glissandi, and pitch bending. In bar 260, shown in example 29, Erb calls for the simultaneous use of several of these techniques.



example 29, *Concerto for Trumpet* mm. 260-263

Many of the sounds produced are associated with jazz trumpet playing. Erb's affection for this style is apparent in his abundant use of these skills. The soloist, therefore, should attempt to conceive and execute an interpretation of these techniques in a manner that closely matches the sounds as a jazz performer might play them. The range in this work is substantial from a written low a-flat' to high e'''. There are two additional places that Erb requests the soloist to play beyond e''' and indicates the soloist to play the "highest note possible". These occur at measures 169 and 261.

Endurance

At sixteen minutes, the *Concerto* is second in length after *Remembrances*. The substantial range makes it taxing for the performer. However, rests are spaced with regularity giving the soloist some relief and recovery time. Of particular difficulty is the last section or movement beginning at measure 132. From this point to the end there are few rests. The performer should consider this and take appropriate steps in preparation and performance to address the extra musical and physical energies that will be needed.

Articulation

Erb calls for the use of both single and double tonguing in the concerto.

Remembering that in any of his compositions, articulation is treated as a textural element, one should strive to exaggerate the markings. The tongued notes must be clear and crisp with extra weight given to accents. Staccato passages in this piece should be treated as light and the notes only slightly shorter. During the cadenzas, tonguing will proceed from slow to rapid and vice versa. The performer must insure that a smooth transition is made from single to double tonguing.

Melodic Shape

As was discussed earlier, the melodic shapes in the concerto are of two types, angular and chromatic. Their execution must be viewed in the context of the overall objectives of the phrase. It will be helpful for the soloist to spend a great deal of time studying the music away from the trumpet. With a clear understanding of how these melodies work toward climaxes and points of repose, the player will be better able to shape and plan the outcome of the musical material presented. At places where aleatoric passages are written, such as the cadenza at bar 84 shown in example 30, the soloist must not make the mistake of seeing the first high c''' in this passage as the goal or climax of the melodic material. While this is certainly a point of emphasis, the musical climax comes at the high c''' and trill on g'' just prior to the start of the third movement. Melodic analysis as it relates to phrasing is vital in the preparation and performance of this piece.



example 30, *Concerto for Trumpet* mm. 84-92

Mutes, Tempi and Dynamics

Muting plays a significant role in the *Concerto for Trumpet and Orchestra*. The composer specifies the following mutes: Stonelined derby(hat), straight mute, harmon mute, plunger and cup mute. A stand for the derby will also be needed since the soloist must play in and out of the mute during the second movement. Additionally, the harmon mute must have a stem that is easily moved to the extended position but firm enough so as to not fall out. Erb also calls for finger trills on the harmon mute in the cadenza at bar 84. This is accomplished by wiggling the fingers independently over the end of the harmon with the stem all the way in. This is notated as a series of + and o symbols in rapid succession. The sound created is a “warbling” effect. The plunger sounds should be treated in the jazz idiom. The performer must work with the mute to find where the closed and open sounds contrast significantly. A plunger used only halfway will not produce musically desirable results. The sound of the closed plunger should be almost

choked, and in the open position should still maintain some slight degree of alteration. The tempos are clearly indicated both on the score and in the solo part. They should be practiced so that they become internalized. Dynamic markings indicate points of climax as well as repose and are consistent in the solo part. The performer, through the aforementioned melodic analysis, should naturally shape these lines and use the dynamic element to support such interpretation. There are areas of this concerto where the performer is called upon to make sudden dynamic changes. Practicing this skill on simpler material would not be a wasted effort and, indeed, when executed fearlessly, add a dimension of virtuosity expected by the composer.

CHAPTER VI

REMEMBRANCES FOR TWO TRUMPETS, 1994.

Compositional and Premiere History

In the Fall of 1993 I moved to Memphis, Tennessee to accept the trumpet professorship at The University of Memphis. Within a few weeks of moving, I met then Memphis Symphony Orchestra member Ryan Anthony and struck up an instant musical and personal friendship with him. Later that same year we founded the chamber ensemble *Tromba Due* and performed concerts and recorded together for the next six years. During our first season we made contact with composers and friends to inquire about new repertoire for two trumpets. In May of 1994 Ryan spoke with Donald Erb at the Cleveland Institute about the possibility of a new piece for the ensemble. By that summer, *Remembrances* had been composed. The published copy bears the inscription; *for Ryan Anthony and David Spencer.*

The piece underwent several revisions during the fall of 1994 as a result of questions we had concerning the piece and coachings on it with Mr. Erb at The Cleveland Institute. These changes included the title, which was originally *Two Tooters Suite*. When Donald Erb decided to dedicate each movement to a trumpeter he admired or knew in his formative musical years, the title was changed to *Remembrances*. The premiere performance took place on April 1, 1995 at The University of Memphis' Harris Concert

Hall, Ryan Anthony and David Spencer performing. This premiere was part of the *Imagine* festival of new music hosted by the university each year. That performance also featured staging which was conceived and diagramed on the cover of the original score that resides in the Donald Erb Collection at the Case Western Reserve University Library in Cleveland, Ohio.³⁰ It should be noted that this diagram (shown below) was not part of the original score, but was a result of both performers and composer working out the details on the Harris Concert Hall stage.

This performance had the trumpets playing each movement in different locations, indicated by Arabic numerals, on the stage and at times out of visual communication with one another. The staging was conceived as a way to create an additional sound element to the work and not purely for theatrical effect. It has, out of practicality, not been performed in this manner since the premiere. The first radio broadcast of the work was made on October 7, 1996 from Gartner Auditorium during a live performance at the Cleveland Museum of Art. *Remembrances* was recorded for release by New World Records in the same location on October 8th and 10th 1996. This is the first piece heard on that compact disc entitled *Sunlit Peaks and Dark Valleys*.³¹ The score is published by Merion Music and available through the Theodore Presser Company.

³⁰ Donald Erb; *Remembrances* manuscript, Case Western Reserve Library, Cleveland, Ohio.

³¹ Donald Erb; *Sunlit Peaks and Dark Valleys*. New World Records CD80537-2. 1997.

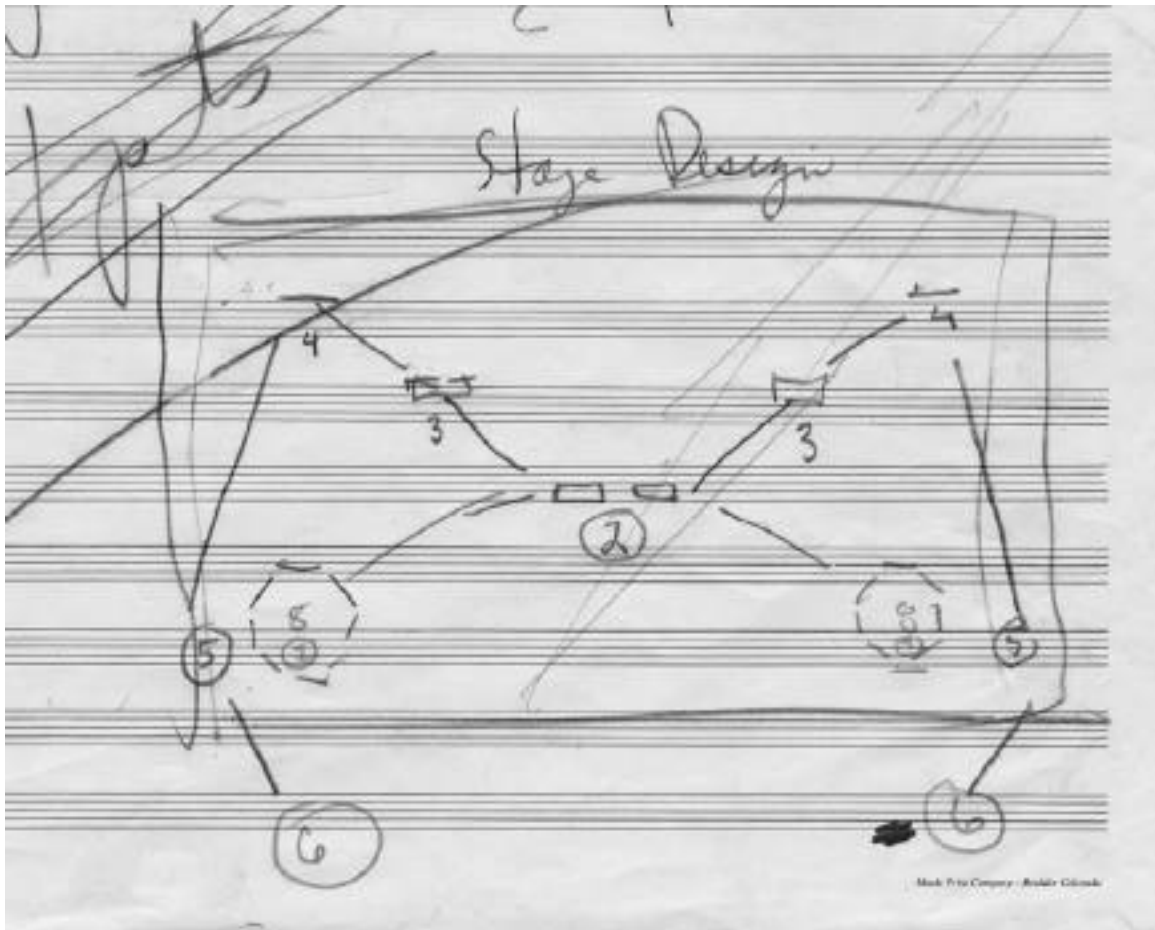


Diagram of stage for premiere performance of *Remembrances*

Formal Organization and Significant Style Features

Form, Harmony, Melody and Rhythm

Remembrances is cast in five movements and has a performance time between twenty and twenty two minutes. The movements are subtitled as follows;

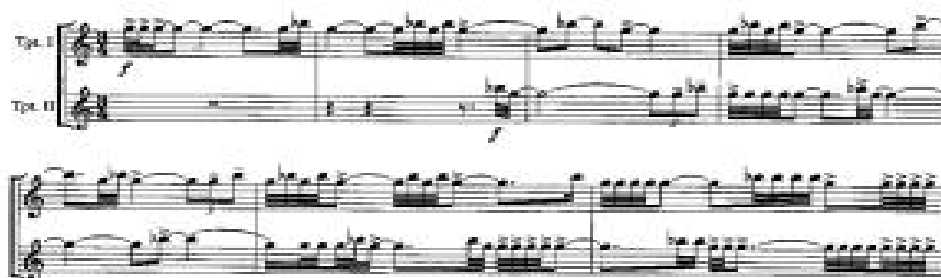
- I. Twirling Fanfare(Herbert L. Clarke)
- II. Passacaglia(almost) in Praise of Ab (Dizzy Gillespie)
- III. Scherzo (Howard Roberts)
- IV. Plungermusic (Rex Stewart)
- V. Fanfare No. 2 (Bunny Berrigan)

Movement I follows a ternary structure that is not completely obvious from a cursory examination of the score. Rather than melody, one must consider rhythm and sound gestures as structural material. With this in mind the repeated motive at the beginning has the effect of unifying the movement and thus creating an audible form. Using this as a basis, the following figure represents a diagram of the form with corresponding measure numbers below.

Movement I. Twirling Fanfare
Diagram of form

A	B	transition	A'	coda
1-13	14-32	33-48	49-60	61-81

The *Twirling Fanfare* uses the minor third and minor second as it's motivic basis. Erb composes these intervals both in linear and harmonic fashion. The melody is first sounded by trumpet 1, establishing a repeated g'' as a pedal point that lasts for six measures. The minor-third motive is interjected with rapid figures to the b-flat'' above. The second player follows two measures later with the same intervallic motive only in descending fashion (see example 31).



example 31, *Remembrances* mvt. I mm. 1-7

The movement contains a majority of homorhythmic writing but also makes use of hemiola and passages of aleatoric rhythm. The overall rhythmic design plays a large stylistic role in this movement, establishing both the martial character and support for the harmonic intensity created in the dissonance between parts.

Movement II contains the term *Passacaglia* as part of its title. The use of this term to describe musical form has evolved somewhat from its seventeenth-century origins and was used since the eighteenth-century almost interchangeably with that of the chaconne.³² It is in this respect that this movement is organized. The repetitive melodic pattern is used as a basis for the variations and passed between the players. While there are seven variations within the movement, there is also a sense of a large-scale, three-part form, that being ABA shown in the following figure.

Movement II. Passacaglia (almost) in Praise of Ab
Diagram of form

A	B	A
1-34	35-63	64-84
intro(1-4)	var.4(35-39)	var.7(64-68)
theme(5-10)	var.5(40-53)	theme(69-79)dim.
var.1(11-15)	var.6(54-63)	intro(80-83)retro.
var.2(16-25)		
var.3(26-34)		

As the title suggests, Ab is established as pedal point from which the passacaglia and variations proceed. The movement is composed linearly, however, and any resulting

³² Slonimsky, Nicolas. *Lectionary of Music*. New York, NY: McGraw-Hill, 1989. p. 354

harmony is a product of the melodic lines intersecting. Cadential points heard at the start of the final A section and at the end are perfect intervals of a fourth and fifth, respectively. The style of the melody is quite florid as a result of the slow tempo. In the B section, rhythmic diminution and meter are used to foster a perception of speed. This acceleration is further assisted by the simultaneous cadenzas sounded in measure 62 (example 32).



example 32, *Remembrances* mvt. II mm. 59-62

The Scherzo is the longest movement of the work both in performance time and number of measures. It's form is rounded binary, typical of scherzo movements, and contains all of the stylistic elements associated with this type. The Harvard Dictionary defines scherzo as follows:

From the late 18th century to the present, a standard movement-type introduced as a replacement for the minuet in multimovement cycles. Scherzos are normally in rapid 3/4 time; they range in character from the light and playful to the sinister and macabre. Most scherzos are in rounded binary form. As in the minuet, there is usually a contrasting trio, after which the scherzo is restated.³³

³³ Don Randel, *The New Harvard Dictionary of Music*. Cambridge, MA: Belknap Press. 1986, p. 732.

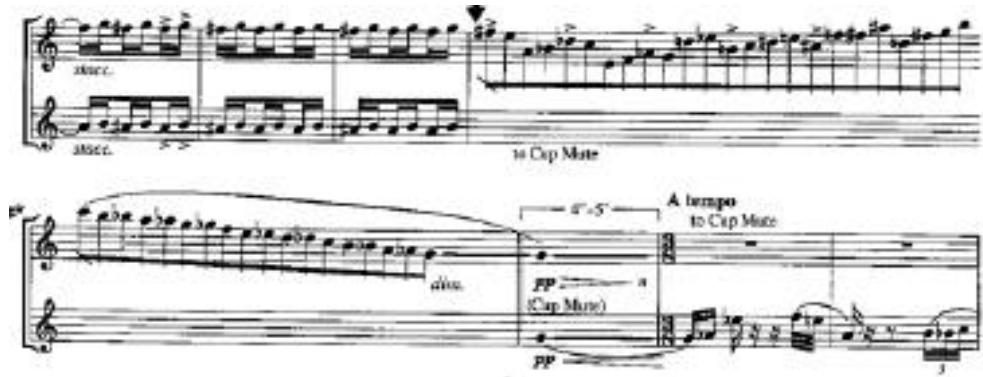
Movement III. Scherzo
Diagram of form



While the term, binary form, historically suggests a defined harmonic scheme, Erb uses sound gestures and effects as a substitute for the traditional harmonic framework of I-V and V-I. It is the combinations of the controlled aleatoric passages and trills that define the sections in the scherzo and audibly mark the various sections for the listener. In this way Erb has cleverly redefined the characteristic rounded-binary structure by means of sound and texture rather than by traditional harmonic function.

The harmonic language in this movement is derived from sets of expanding and contracting intervals that converge to unison or perfect-octave structures. The conclusion of each elides with the start of the next phrase, creating a sense of perpetual motion. The elements of melody and rhythm also serve in support the overall design and it is therefore difficult to separate these from this discussion of linear harmony. The pointillistic nature of the melodic line gives the music a conversational quality that supports more fully the character of a scherzo. The rhythmic motion, too, is skillfully composed into the larger scheme to assist in the musical direction and character. This fusion of rhythm and linear harmony is best seen in the cadenzas that mark the ends of each section of musical material and begin another as in example 33 below. Passages of this type are found in

many works composed by Erb after 1960. The execution of these and associated performance practices will be discussed in the section on preparation and interpretation.



example 33, *Remembrances* mvt. III mm. 22-29

The *Plungermusic* is 57 measures in length and through composed. It contains four sections and conforms to the following formal scheme:

Movement IV. *Plungermusic* Diagram of form

A	B	C	D
1-13	14-32	33-42	43-57

As the title suggests, this movement features abundant use of the plunger as a sound-altering device. The resulting alterations in pitch and timbre created by the open and closed position of the mute heighten the effect of the written intervallic structures. This pitch material, seen in example 34, consists of tri-tones and seconds that are occasionally broken with the sounds of perfect intervals.



example 34, *Remembrances* mvt. IV mm. 1-7

The melody centers around the motive of a falling minor-second that can be seen in the previous example. This minor-second motive is used both linearly and vertically. The movement tends to contain more homorhythmic passages than most of the other four movements, allowing the sound effects of the alternating plungers to create the texture. Erb uses polyrhythm in bars 27 through 28 to create rhythmic climax. This movement is another example of Erb's wave effect previously discussed. Each section contains a climax that is built upon in the following section. The form is released in the acceleration and ascending glissando of the final three bars (example 35).



example 35, *Remembrances* mvt. IV mm. 55-57

The *Fanfare No. 2* is written in 3/4 time and is 80 measures in length. It is the shortest movement at under two minutes and concludes the *Remembrances*. It follows a formal scheme of ABA' with a coda.

Movement V. Fanfare No. 2

Diagram of form



Erb returns to the major/minor third motive found at the beginning of the work as a basis for the A material. He also employs chromatic scales to divide the movement into clearly audible sections. The B material utilizes the motive of a minor-second as its seed material. The A' section at bar 45 begins an acceleration of the music through to the final notes which are the interval of a perfect fourth. The melody can be treated as a series of plateaus that are approached and departed chromatically. The melody spins forward toward the final climax and resolution of the work in bar 80. Again, this is Erb's use of the wave form described earlier. The composer uses two significant rhythmic devices that create texture in the movement. The first is canonic or imitative rhythm, where one part answers or follows the other rhythmically. The second is syncopation that, when combined with even notes laying on the beat, creates a cascading effect. Example 36 demonstrates this technique.



example 36, *Remembrances* mvt. V mm. 12-16

Rhythm is also employed to effect the perception of sudden acceleration and deceleration. In these places, the listener's perception is that of sudden change as shown in example 37.



example 37, *Remembrances* mvt. V mm. 60-67

Interpretation and Preparation of the Work

Extended Techniques and Range

Remembrances employs the use of flutter tonguing in the third and fourth movements. Erb also makes use of several techniques that are more common to the jazz idiom and may require special attention from players less familiar with this stylistic

medium. These include the *fall*, the *doit*, which is notated as a *glissando* at the end of movement IV, and also the extensive plunger technique required in that same movement.

The *falls* should be performed in the jazz style with the player sounding the pitch and then, while maintaining intensity of sound, fall away from it simultaneously depressing the valves halfway. The *falls* in this work should not incorporate descending chromatic pitches which can occur when the player fully depresses the valves.

The *doit* is also sometimes referred to in jazz writing as a *squeeze*. The term *doit* is an onomatopoeic in that the word itself attempts to mimic the desired sound. Someone unfamiliar with this technique might try saying the following slowly and letting the pitch of the voice rise on the second word; *doy eat*.

The plunger technique required in this piece is nothing less than virtuosic given the number of notes and speed. The difficulty is compounded by the fact that each player must open and close at different times, something that is uncommon when performing in a jazz ensemble brass section of where most players learn this skill. In the preparation of this movement for the premiere performance, the players actually color-coded the closed notes on each part with a highlighter pen.³⁴ This provided an easier way for the performers to read the pitches at a fast tempo and not become confused or distracted by the abundance of + and o signs surrounding the notes. *Remembrances* covers a written range from a to f''' and is intended to be performed on B-flat trumpets.

³⁴ Examination of the parts used by David Spencer and Ryan Anthony in premiere performance.

Endurance

Endurance is an enormous and possibly an overwhelming factor in preparing and performing this work. It will take a substantial commitment of time by the players to rehearse and play this piece until endurance is no longer a problem. As one who has prepared and performed this work several times, I would advise players to plan at least two weeks of ensemble rehearsals daily in order to become familiar with the interaction of each part. This is, of course, after the performers have sufficiently learned their own parts. Rehearsing *Remembrances* on a daily basis, even just run-throughs as the performance date approaches, will help to develop the stamina this piece demands.

Articulation

The music in *Remembrances* requires both performers to exhibit a varied palette of articulation from the most aggressive and martial to the most connected and gentle. Movement I requires an aggressive, militaristic tonguing style right from the start (example 38). The repeated notes should be performed with strength and clarity. Notes marked with an accent should be delivered with more weight and a heavier tonguing style. Performers should treat the legato markings more as tenuto, but still tongued with clarity.



example 38, *Remembrances* mvt. I mm. 1-7

Contrary to this, the articulation in the *Passacaglia* should be as subtle as possible with the accented notes receiving weight from the air rather than tongue. In section B, more clarity is called for, especially in the second part where the specified mute creates difficulty in matching the clarity of the first part played in harmon. The cadenza should be aggressively articulated in both parts and as the second part leads back to the final A section, both parts should relax and assume the style of articulation found in the opening material.

In the *Scherzo*, articulation helps define the mischievous character in the writing. A well-defined staccato that is contrasted by seamless slurring will serve the music well. Accents here should be conceived more as length and weight of sound than as stronger articulation.

Movement IV requires so much covering and uncovering of the bell that the performers may feel as though the clarity of articulation gets lost. This is true, however, only if we restrict our concept of articulation to that of the tongue. The action of the plunger and movement of valves also create a perceptible articulation, and, for these reasons, it is important that both performers execute the plunger technique in similar fashion. The *doo-wa* effects found at the very beginning must be matched in order to support the musical ideas. Generally, an articulation that has a clear attack and maintains full note length will work best. At bar 43, a staccato style is more appropriate contrasted by very connected slurring. The final three measures should return to longer notes with a hard accent placed on the final note.

The *Fanfare No. 2* marks a return of the musical style found in the opening movement and should be reflected in the articulation.

Melodic Shape

There are several common melodic traits found in the movements of *Remembrances* that should be noted.

Trills

The trills in *Remembrances*, as in all of Erb's compositions, are to be played to the note a semi-tone above the written pitch unless otherwise specified. They should also be progressive in rhythmic activity, that is start slowly and accelerate.

Cadenzas

These passages contain multiple pitches in a single bar proceeded or followed by a single pitch of longer duration. Erb conceives these passages as being without meter and played as fast as possible. The two parts should not be played together rhythmically since this would not serve the overall musical effect. Each player is to perform them quickly but in his own time.

“Nightmusic”

A common style trait in the compositions of Donald Erb is something he calls “*nightmusic*.”³⁵ These passages are to be performed in an understated manner, and very soft and slow. Movement II is an example of this style. These sections or movements

³⁵ Seuss, p. 114

should be performed with understatement and calm. No abrupt musical gestures should disrupt the character.

Lastly, there exists in this work a piece of linear harmony that Donald Erb uses to create a falling effect. This gesture is not only found in *Remembrances* but is a signature motive he utilizes in many of his works. The structure follows a basic three-note pattern of a whole- step followed by a half-step. In a descending line, the first note of each set of three outlines a diminished seventh chord. This can be seen in the example 39 below.



example 39, *Remembrances* mvt. III mm. 66-73

Mutes

There is extensive use of mutes in this piece. All but the outer movements use muting to alter the sound. It should be noted that in the first performance, the *Twirling Fanfare* was performed with the trumpets slowly turning a full 360 degrees over the course of the entire movement. This in itself created an effect on the sound, using the acoustic of the hall in tandem with the direction of the instrument. The performance space thus became a muting device.

There is one important alteration to the printed mute designation of the second movement. Here, the score calls for the second player to use a Wispa mute and the first player to use a Harmon mute without stem. In readings and coachings with Mr. Erb, it was decided that the difference in timbre between the two was too great and that the second part was not present enough. After some experimentation, the alternative of an adjustable cup mute closed to within a quarter inch with a medium foam mute ring created the proper effect. This is the sound combination heard on the CD released by New World.

For consistency of timbre, mutes of the same type should be by the same manufacturer. For example, the cup mutes used by both players on the recording were the Denis Wick adjustable type. The types of mutes used in coachings with the composer, the first performance, and the recording are as follows.

Mute	Manufacturer
Harmon	JoRal Bubble Mute
Cup	Denis Wick Adjustable
Plunger	4" Rubber (from hardware store)

Tempi

The tempo of each movement is clearly marked on the published score and should be followed faithfully. These tempos were arrived at through input from the performers in collaboration with Mr. Erb. It is helpful to use an eighth-note pulse at the start of the piece rather than quarters. This will aid in making the transition to the second section, which continues in the same pulse if one has been subdividing the beat.

Dynamics

Dynamic markings in the published version are consistent with the original score, and should be clearly followed. Some adjustments should be made when the relationship of the parts change, that is to say, when the parts cross and trade roles as the leading voice. It will also be necessary to balance the dynamic relationships at points of dissonance, especially the minor second in bar 8 of the first movement. This interval, in proper balance and played *forte* will produce an enormous amount of difference tones in a good acoustic environment. This interval also creates a musical question mark that lingers through the entire work and is finally resolved with the perfect fourth sounded at the conclusion of the piece.

CHAPTER VII

DANCE, YOU MONSTER, TO MY SOFT SONG FOR SOLO TRUMPET, 1998

Compositional and Premiere History

After the critical success of *Remembrances* both in live performance and the recording released by New World in 1997, Donald Erb was moved to write yet another work for unaccompanied trumpet. His inspirations were two, the painting by artist Paul Klee entitled *Dance You Monster to My Soft Song* and his close association with Ryan Anthony.

The painting by Klee was one that both Don and Lucille Erb had admired and enjoyed for many years.³⁶ They purchased a print of the work while in New York and have displayed it in their home for many years. Both thought that it would make a great title for a piece one day. The title has also been used by jazz composer and arranger Maria Schneider for a piece she wrote and recorded in October, 1992.³⁷ Despite the similar title, the works are unrelated.

³⁶ A copy of the print can be found in appendix III of this paper

³⁷ Maria Schneider Jazz Orchestra *Evanesence* Enja records, CD# ENJ-8048 2. 1992.

Ryan Anthony had been a student at the Cleveland Institute during the late 1980s and early 1990s, earning both the Bachelor of Music and Master of Music degrees from that school. Erb had followed his career and stayed in close contact with the trumpeter over the course of his travels. The composer dedicated and inscribed the work with the following;

The title of this work is taken from a painting by Paul Klee. It was composed for the exceptional talents of Ryan Anthony.³⁸

Dance You Monster to My Soft Song was completed on April 2, 1998, and the first performance given on March 17, 1999 at the Cleveland Art Museum. The occasion was a CIM New Music Ensemble performance with Ryan Anthony playing the piece on a Bb trumpet.

Formal Organization and Significant Style Features

Form

Dance You Monster to My Soft Song for solo trumpet is approximately six and a half minutes long and composed in three movements in a fast-slow-fast configuration. All three movements are through composed and use both intervallic and rhythmic motives as seed material. The movements are also similar in length, movement I is fifty-nine measures, movement II fifty-three measures and movement III fifty-seven measures long.

³⁸ Donald Erb, *Dance, You Monster, To My Soft Song* for Solo Trumpet. Merion Music Inc., 2001

Harmony

The harmonic framework of this work for solo instrument is created through linear means. This is a key point in all of Erb's compositions unaccompanied or not. The composer's training in serial techniques has, as stated earlier, had an effect on his compositional style, but it is with the line that Erb is most always concerned rather than any system of intervals that are manipulated.³⁹ The piece however, centers around harmonic language that suggests the sound of diminished-seventh chords. These lines are part of a motivic or melodic signature that will be discussed later. In example 40, one can see this motive unfolding in the descending melodic line.



example 40, *Dance You Monster....* mvt. I mm. 46-48

Melody

The melodic material in any unaccompanied work is so closely tied with harmonic elements that it is often hard to isolate them in discussion. Significant melodic features not previously discussed have to do with the shapes Erb creates within phrases and within the entire form of the movement. This discussion of shapes will indeed also begin to touch upon elements of rhythmic structure as well. Thus, the important role of melody begins to become more clearly evident in a work for solo instrument as few of the formal elements discussed can easily be extracted from one another. There are some specific points which can be noted about the melodic content, however. Erb begins with

short melodic fragments that are increasingly extended throughout the phrase or section. These sections are then marked with melodic pauses or lulls where the material is contrasted by a series of repeated intervals of a second.⁴⁰ The repeated seconds create a cessation of melodic energy that is either temporary or provides closure. The melodic shapes contained in the piece create a series of ascending and descending patterns through use of chromatic and diminished lines that build upward to the end of the fast movements. The slow movement is contrasted by melodic material that slowly spirals downward and utilizes fewer and fewer pitches toward conclusion. These can be seen in examples 41 and 42.



example 41, *Dance You Monster....* mvt. I mm. 54-59



example 42, *Dance You Monster....* mvt. I mm. 44-53

³⁹ See BMI: Many worlds of music. June 1971, p. 9

⁴⁰ Jan LaRue defines in his book, the use of lull rather than rest so as not to confuse the idea of rest with that of the notational symbol.

Rhythm

In his book on style analysis, Jan LaRue suggests that for the purposes of style analysis, the element of rhythm must be viewed in relation with other musical elements which influence rhythmic structure. He states:

Explanations of Rhythm commonly include only immediate durational aspects and the concept of meter. For purposes of style analysis both of these approaches must be considerably expanded and a further category added to account for rhythmic influences contributed by other elements. According to this view, the rhythmic impression of a particular passage may result from any or all of three layers of action: the continuum or metrical hierarchy, the durational arrangements or surface rhythm, and the interactions with Sound, Harmony, and Melody.⁴¹

In looking at the rhythmic structure on a large scale in this piece, it is clear that Erb has used rhythm to support the elements of sound, harmony and melody as previously stated. The idea of a continuum of rhythm rather than of a given meter is evident by the use of a series of written accelerations and lulls that occur in the rhythmic strata of the piece. As in many of his orchestral works, Erb challenges the listener with constant shifting of the stresses in the rhythmic continuum from duple to triple groupings. These pairings seen in examples 43-45 below, occur throughout the piece and constitute the motivic seed in all three movements.

⁴¹ Ibid. p.90



example 43, *Dance You Monster....* mvt. I mm. 1-10



example 44, *Dance You Monster....* mvt. II mm. 9-13



example 45, *Dance You Monster....* mvt. III mm. 45-49

It is interesting to note that while the third movement is written in some form of triplets throughout, the duple feel is achieved through the placement of accents or stresses on particular beats and then removed to create the perceived shift in meter.

Interpretation and Preparation of the Work

Extended Techniques and Range

Dance, You Monster, To My Soft Song utilizes very few extended techniques.

Sound effects are called for which employ alternate fingerings in movement I and a half-

valve *glissando* or *fall* at the end of the work. In the original score, this *fall* is marked fast.⁴² Neither of these should present difficulty to the advanced performer. The written range, however, covers a substantial three octaves, from g to g'''. This requires both accuracy and strength. At the conclusion of movement I, Erb asks for pitches continuing beyond the written g''' and, while desirable, the effect can be suitably accomplished within the written range.

Endurance

For the reasons stated above concerning range, endurance will be a major consideration when preparing and performing this work. Unlike the *Remembrances, Dance, You Monster, To My Soft Song* contains no written rests. It will be up to the performer, based upon understanding of the melodic and phrase structure, to find places where brief rests can be interspersed. A strategy that is well conceived will serve the performer in overcoming any endurance obstacles. When preparing this work for performance, it is important that the player build the necessary physical strength.

Articulation

Articulations are clearly marked and are a vital component to the texture and rhythmic continuum. Stress and interplay of meter depend upon faithful execution and interpretation. The notes in movement I should be well tongued and given their full value. The notes with accent marks need to be given extra weight and should be approached

⁴² The printed edition by Merion Music erroneously omits this indication.

with a firmer articulation. The accents in this movement are also used to shift the meter and should be recognized as such. The performer may wish to broaden certain notes slightly in order to convey this rhythmic shift to the audience. Example 46 illustrates this.



example 46, *Dance You Monster....* mvt. I mm. 33-35

Movement II is an example of Erb's so called "*nightmusic*" and therefore articulation should be altered here to match the style. Being muted will assist the performer in achieving this. A distinct legato will work toward this end quite well. In the final movement, the performer should return to a more defined articulation with emphasis once again on the accented notes to assist the overall rhythmic objectives.

Melodic Shape

The melodies are not as angular as in many of Erb's previous pieces for trumpet. While certainly not diatonic, the lines are scalar and contain moments of chromaticism contrasted by linear motives that utilize a diminished-seventh pattern, usually descending (example 47). The intervallic relationship of pitches follow a loose pattern of whole-step, then half-step, repeated consecutively.



example 47, *Dance You Monster....* mvt. III mm. 21-24

This melodic pattern is also heard in the converse relationship of half-step, then whole-step as well (example 48)



example 48, *Dance You Monster....* mvt. I mm. 8-9

In an essay on Erb's concertos, the John Seuss suggests that the composer utilizes a modified wave form to develop melodic material and create climax.⁴³ This wave is said to be created through the symbiosis of all musical elements in the composition. In this piece for solo trumpet we can see several temporary climactic moments that subside only to be reinforced by yet another temporary climax. This pattern of ever-intensifying melodic material should be interpreted by the performer as this wave form that moves toward a final climax at the end of each of the fast movements and, on a larger scale, to the end of the work. In preparation the soloist must keep in mind that each of these temporary climaxes should serve the larger idea of guiding and building the listeners attention to the final note. Care must be taken not to peak too quickly.

Mutes, Tempi and Dynamics

A Harmon mute, without stem and played into a derby, is required in movement II. The trumpet should slowly come out of the hat during the final measure of the trill in

⁴³ John Seuss. *Donald Erb.* in *The New Grove Dictionary of Music and Musicians*, vol.6. London: 1980. pg. 121

measure 3 and return to the hat in the final three bars of the movement.⁴⁴ These measures from the original manuscript are shown in example 50. Tempi are clear and marked correctly in the printed edition. Dynamic indications are also consistent with the composer's original manuscript.



example 49, *Dance You Monster....* (manuscript) mvt. II mm. 51-53

⁴⁴ The original score calls for the trumpet to gradually return to the hat. The printed edition by Merion Music failed to print this vital indication.

CHAPTER VIII

THE LEGACY OF DONALD ERB AS COMPOSER AND TEACHER

When one types “Donald Erb composer” into an internet search engine, the number of entries returned is staggering both in number and breadth. His name is found in personal biographies, as the subject of newspaper articles, as guest lecturer at universities and conservatories world-wide, in the program notes of prominent orchestras, mentioned in radio broadcasts and interviews and under plethora of other subjects too vast to list. His presence in print is no less conspicuous, having been the subject of writings and interviews since the early 1970s.⁴⁵ Erb’s music continues to be the subject of doctoral dissertations dating back to as early as 1977.⁴⁶ He was chosen by *Encyclopedia Britannica* to author its article on instrumentation, and on this subject, conductor Catherine Comet stated in a 1994 interview,

I am sure that in the year 2094, all music students will learn the art of orchestration from Ravel and from Erb⁴⁷

More telling than the number and breadth of these entries however, are the adjectives and descriptors that surround Donald Erb’s name. Statements such as; “Luminary” (American Music Center), “Original and Imaginative” (Fanfare Magazine),

⁴⁵ Robert Jacobson of the *Saturday Review*, conducted an interview with the composer in 1971 that was published in June of that year in the periodical *BMI: Many Worlds of Music*.

⁴⁶ The unpublished doctoral thesis by Frank Wiley entitled “*Donald Erb’s Symphony of Overtures: An Analysis*” was written in 1977 and can be found in the library at the Cleveland Institute of Music.

⁴⁷ James North, *The Music of Donald Erb* in *Fanfare magazine*, July/August 1995, p. 88

“A major figure in American music” (Yale University), “Significant American composer” (Slonimsky), and “Modern master” (Cleveland Plain Dealer) are only a few examples of the testaments to the impact he has made in his lifetime. Nearer to Donald Erb’s heart are the close relationships he has forged throughout his life with those who perform and champion his works. It is well documented that Donald Erb has, for much of his career, written pieces with specific performers in mind, be they school children in Bakersfield or the Chicago Symphony Orchestra. In a recent review of the compact disc *Sunlit Peaks and Dark Valleys*, the reviewer wrote,

Hearing any of Donald Erb’s solo or concerted music, one’s first reaction is that the performances are superb. The composer earns double credit for this: first, the music is written for particular virtuosos, and he knows and cultivates the best of them; second, his music brilliantly exploits the resources of both instrument and individual. Furthermore, those two facets mutually reflect; the more gorgeous music he writes for soloists, the more they want to play for him.⁴⁸

On a larger scale, this statement is true of Erb’s life as well. He is a consistent champion of young energy and talent. This willingness to give is perhaps a reflection of his own experience as a young musician and composer in the 1960s. When Erb was but an unknown and new to the world of composition, he was himself encouraged and supported by New York violinist and concert promoter Max Polikoff. The concert series Polikoff sponsored at the 92nd Street YMHA called, *Music in Our Time*, gave young, aspiring composers like Erb, a chance to have their music performed and heard by other composers and performers. Erb stated in a recent interview,

⁴⁸ James North. Review: *Sunlit Peaks and Dark Valleys*, in *Fanfare Magazine*, Sept./Oct. 1998, p. 180

I went to the Bennington Composers conference in 1959 where I met Max Polikoff. He was very nice to me and accepted my music. As a result, I was played on *Music In Our Time* for eight years in a row... I've never seen Max Polikoff's name in any history book about American music and it should be because every guy in America that amounted to anything went through Max's series. Morton Feldman, John Cage, all those people.⁴⁹

His enthusiasm in lending a helping hand is not lost on his students, who share a genuine affection for him and he for them. Erb has mentored hundreds of composers that live and work all over the globe, in western and non-western cultures. His universal appeal as a person and musician have had much to do with this, I am sure. As one sits and talks with Donald Erb, one is instantly drawn in by his willingness to speak so frankly about what he believes in and by his unflagging optimism and youthful spirit, still fresh at age seventy-five.

Jen Morgo, a student of composition at the Cleveland Institute once said,

I met Don Erb when I was 15, and since then, almost everyone I meet seems boring. He's the most original, imaginative person I know, not to mention really cool!⁵⁰

The six compositions Donald Erb has composed for trumpet that are discussed in this dissertation are all of those things stated above: significant, masterful, original and imaginative. He has pushed the instrument into new territory both in terms of sound and virtuosity. It is hoped that through this document a larger circle of trumpet performers will accept the challenges that Erb has laid down and indeed embrace them. Repertoire has, throughout history, lead the advancements in both the art and science of our

⁴⁹ David Spencer, interview with Donald Erb, April 1, 2001.

⁵⁰ Comments from students published in the CIM newspaper, Dec. 1, 1993.

discipline. Preparing and performing Donald Erb's compositions with greater frequency has and will continue to have tremendous impact on the art of trumpet performance.

These efforts will not be possible, however, if the repertoire requirements in our university and conservatory trumpet studios remain firmly planted in the past.

Recognized teachers like Louis Davidson⁵¹ used Donald Erb's *Four Duets* for many years with students to teach a variety of modern styles, techniques and skills, among which was the playing of seconds and sevenths in tune.⁵² These efforts must constantly be encouraged and applauded for recognizing the value Erb's music and musical language will have on the next generation of performers. Music, and most importantly the teaching of music, must remain, like Mr. Erb, original and imaginative.

In conclusion, this study would not be complete without thanking Donald and Lucille Erb for their generous and selfless support of my artistic endeavors over the past eight years. I am both privileged and honored to have a permanent place in their lives, if only on paper and compact disc. The legacy of Donald Erb is perhaps not in the notes and sounds he will leave us, but rather in all the lives he has and will continue to touch for decades to come. For me, he's just a great guy!

A craftsman can create entertainment, but you need more than that to create art. You need an emotional, inspirational quality, because in and of itself, craft means nothing. There has to be something inside you pushing out or all a person will ever write is a craftsmanlike piece... and that's not quite good enough.

-Donald James Erb

⁵¹ Louis Davidson was a revered teacher, pedagogue and performer at Indiana University from 1963-82.

⁵² David Spencer, interview with Donald Erb, April 1, 2001

APPENDIX I
CRONOLOGICAL LIST OF WORKS

1954

Sonatina (Trumpet and Piano)

1958

Dialogue For Violin and Piano

1959

Correlations for Piano

Music for Violin and Piano

1960

Four Duets for Trumpets

String Quartet no. 1

Music for Brass Choir

1961

Quartet for Flute, Oboe, Alto Sax and String Bass

Chamber Concerto (Piano and Chamber Orchestra)

Sonneries for Brass Choir

1962

Sonata for Harpsichord and String Quartet

Four for Percussion

Bakersfield Pieces* (Orchestra)

Christmas Greetings* (Childrens Chorus, Brass Quintet, Rhythm band)

Compendium* (Symphonic Band)

1963

Conversations for Two Flutes* (Orig. Flute and Oboe)

Spacemusic* (Symphonic Band)

Dance Pieces* (Violin, Piano, Trumpet, 4 Percussion)

Cummings Cycle* (Mixed Chorus and Orchestra)

Hexagon* (Flute, Alto Sax, Trumpet, Trombone, Cello, Piano)

Concertante for Harpsichord and Strings

Antipodes (String Quartet and Percussion Quartet)

1964

Symphony of Overtures (Orchestra)
VII Miscellaneous (Flute and String Bass)
Fallout? (Narrator, Chorus, String quartet, Piano)

1965

N 1965 (Chorus, Viola, Cello, String Bass, Harpsichord)
Reticulation (Symphonic Band, Tape)
Phantasma (Flute, Oboe, String Bass, Harpsichord)

1966

Concertpiece I (Jazz ensemble)
Diversion For Two (other than sex) (Trumpet and Percussion)
Stargazing (Band ,Tape)
Concerto for Solo Percussionist and Orchestra
Andante for Piccolo, Flute and Alto Flute
String Trio (Violin, Electric Guitar and Cello)
Summermusic (Piano)

1967

Kyrie (Chorus, Piano, Percussion and Tape)
Reconnaissance (Violin, String Bass, Piano, Percussion, 2 Synthesizers)
Christmasmusic (Orchestra)

1968

Fission (Tape, Soprano Sax, Piano, Dancers, Lighting)
Three Pieces For Brass Quintet and Piano
Trio For Two (Alto Flute/Percussion and String Bass)
In No Strange Land (Tape, Trombone and String Bass)

1969

Basspiece (String Bass and 4 Tracks of pre-Recorded String Bass)
The Seventh Trumpet (Orchestra)

1970

Souvenir (Tape, Instruments, Lighting, Etc.)
Music for Mother Bear (Alto Flute)
Klangfarbenfunk I (Orchestra, Tape, Rock Band)

1971

...And Then, Toward The End... (Trombone, 4 Tracks Pre-Recorded)
Z Milosci Do Warszawy (For Warsaw with Love) (Piano, Clarinet, Trombone, Tape)
God Love You Now (Chorus, Hand Percussion, Harmonicas)
(Spatial)Fanfare (3 Trumpets, 2 Fr. Horns, 2 Trombones, Tuba, Timpani, Percussion)

1972

The Purple-Roofed Ethical Suicide Parlor (Wind Ensemble, Tape)
Harold's Trip to the Sky (Viola, Piano, Percussion)

1973

Autumnmusic (Orchestra and Tape)
Treasures of the Snow (Orchestra)

1974

New England's Prospect (Orchestra, Triple Chorus, Children's Chorus, Narrator)
The Towers of Silence (Amplified String Bass, Electric Piano, 2 Percussion, 4 Harmonicas)

1975

Music for A Festive Occasion (Orchestra, Tape, Stem Glasses)
Concerto for Violoncello and Orchestra

1976

Concerto for Trombone and Orchestra
Quintet (Violin, Cello, Flute, Clarinet, Piano/Electric Piano)

1977

Trio (Violin, Percussion, Piano/Electric Piano/Organ or Tape)
Mirage (Flute, Bassoon, Trumpet, Trombone, Piano/Electric Piano/
Harpsichord/Synthesizer or Tape, Percussion)

1978

Concerto for Keyboards and Orchestra (Piano/Electric Piano/Celesta)

1979

The Hawk (Jazz Ensemble, Alto Sax Soloist, 2 Extra Percussion)
Cenotaph (For E.V.) (Wind ensemble)

1980

Sonata For Clarinet and Percussion
Nebbiolina (Organ and 8 Bell Ringers)
Concerto for Trumpet and Orchestra

1981

Deja Vu Six Etudes for Double Bass
Three Pieces For Harp and Percussion Ensemble
The St. Valentine's Day Brass Quintet
Sonneries for Orchestra
Aura (String Quintet)

1982

The Last Quintet (Woodwind Quintet)

The Devil's Quickstep (Flute/Picc., Clarinet/Bass Clarinet, Violin, Cello, Percussion, Keyboards, Harp, Tape)

1983

Aura II: A Fantasy for Cellist And Friends (Cello, 12 Assistants)

Prismatic Variations (Orchestra and Approx. 80 Audience Assistants)

1984

Concerto for Contrabassoon and Orchestra

Adieu (Bass Clarinet and 2 Percussion)

Concerto for Clarinet and Orchestra

1985

The Rainbow Snake (Trombone, 2 Percussion, Keyboards, Tape)

The Dreamtime (Orchestra, 4 Extra Trombones, 4 Extra Percussion)

Concerto for Orchestra

1986

Concerto for Brass and Orchestra

1987

Views of Space and Time (Violin, Keyboards, Harp, 2 Percussion)

A Book of Fanfares (Brass Quintet)

Three Poems for Violin and Piano

1988

Solstice (Chamber orchestra)

Watchman Fantasy (Piano w/Digital Delay, Violin, Synthesizer)

Woody (Clarinet)

1989

Four Timbre Pieces (Cello and Double Bass)

Symphony for Winds (Wind ensemble)

Five Red Hot Duets For Two Contrabassoons (2 Bassoons)

String Quartet No. 2

1990

Celebration Fanfare (3 Trumpets, 3 Fr. Horns, 2 Trombones, Tuba, 3 Percussion, Organ)

1991

Ritual Observances (Orchestra)

Drawing Down the Moon (Piccolo And Percussion)

1992

Concerto for Violin and Orchestra
Illawarra Music (Bassoon and Piano)

1993

Evensong (Orchestra)

1994

Sonata for Solo Violin
Remembrances (2 Trumpets)
Changes (Clarinet and Piano)
Sonata for Harp

1995

Children's Song (2 Violins)
Sunlit Peaks and Dark Valleys (Violin, Clarinet, Piano)
String Quartet No. 3

1997

Suddenly It's Evening (Cello Or Electronic Cello)

1998

Dance, You Monster, To My Soft Song (Trumpet)

1999

Three Pieces for Double Bass Alone

2000

Three Pieces for the Enterprising Young Flutist

Bold = Compositions appearing as part of this study.

* = Works composed for Bakersfield Schools

APPENDIX II

DISCOGRAPHY OF COMPOSITIONS

...And Then, Toward The End...,

Cenotaph

Woody

Symphony for Winds

Drawing Down The Moon

New World Records 80457-2

Autumnmusic

Christmasmusic

Concerto for Trombone and Orchestra

Fanfare

Louisville Orchestra(Lane) LS 772

Concerto for Brass and Orchestra

St. Louis Symphony Orchestra(Slatkin)

New World Records 80415-2

Chicago Symphony Brass(Slatkin)

Unreleased tape, American Music Center, Cassette 1129

Concerto for Clarinet and Orchestra (Stoltzman)

Concerto for Violin and Orchestra (Fried)

Concerto for Trombone and Orchestra (Ordman)

Grand Rapids Symphony

Koss Classics KC3302

Concerto for Contrabassoon and Orchestra

London Philharmonic, (Farberman)

Leonarda LE331

Concerto for Violoncello and Orchestra

Ritual Observances

St. Louis Symphony Orchestra(Slatkin)

New World Records 80415-2

The Devil's Quickstep

Spectrum St 195

Composers Recordings Inc. CRI 593

Diversion for Two (Other Than Sex)

Opus One Records no.1 (Murtha/Lesbines)

ACA Digital Recordings 20042 (Sandor/McCutchen)

Evensong
Concerto for Orchestra
Solstice
New Zealand Symphony Orchestra
Koch International

Harold's Trip to the Sky
Crystal S531

In No Strange Land
Reconnaissance
Nonesuch H71223

Nebbiolina
Karel Paukert, Organ
Truemedi Records Ltd. D90121

Phantasma
String Trio
Opus One Records no.1

Prismatic Variations
Nonesuch 79118-1f

Quintet
The Last Quintet
Redwood Es28
Composers Recordings Inc. CRI 593

The Rainbow Snake
Sonata for Clarinet and Percussion
Sonata for Harpsichord and String Quartet
Composers Recordings Inc. CRI 593

Sonata for Harpsichord and String Quartet
Composers Recordings Inc. CRI 183
Sonata for Solo Harp (Kondonassis)
Remembrances (Anthony and Spencer)
Sunlit Peaks and Dark Valleys (Verdehr Trio)
Changes (Boatright, Piano; Powell, Clarinet)
Sonata for Solo Violin (Fulkerson)
New World Records 80537-2

Sonneries

Summit Records DCD 127(Summit Brass)
Crystal S531(Cleveland Orch. Brass)

St. Valentine's Day Brass Quintet

Nashville Contemporary Brass Quintet
Pantheon PFN-2241

Summertime

Golden Crest GCC1202

String Quartet No. 3

Suddenly It's Evening

Three Poems for Violin and Piano

Three Pieces for Double Bass Alone

Composers Recordings Inc. CRI 857

Symphony for Winds

American Music for Winds
Lawrence University Wind Ensemble

Symphony of Overtures

The Seventh Trumpet

Concerto for Percussionist and Orchestra

Dallas Symphony (Johanos)
Turnabout TV-S34433

Three Pieces for Brass Quintet and Piano

New York Brass Quintet
Composers Recordings Inc. CRI SD323

Trio for Violin, Keyboards, and Percussion

Crystal S505

The Watchman Fantasy

Aura II

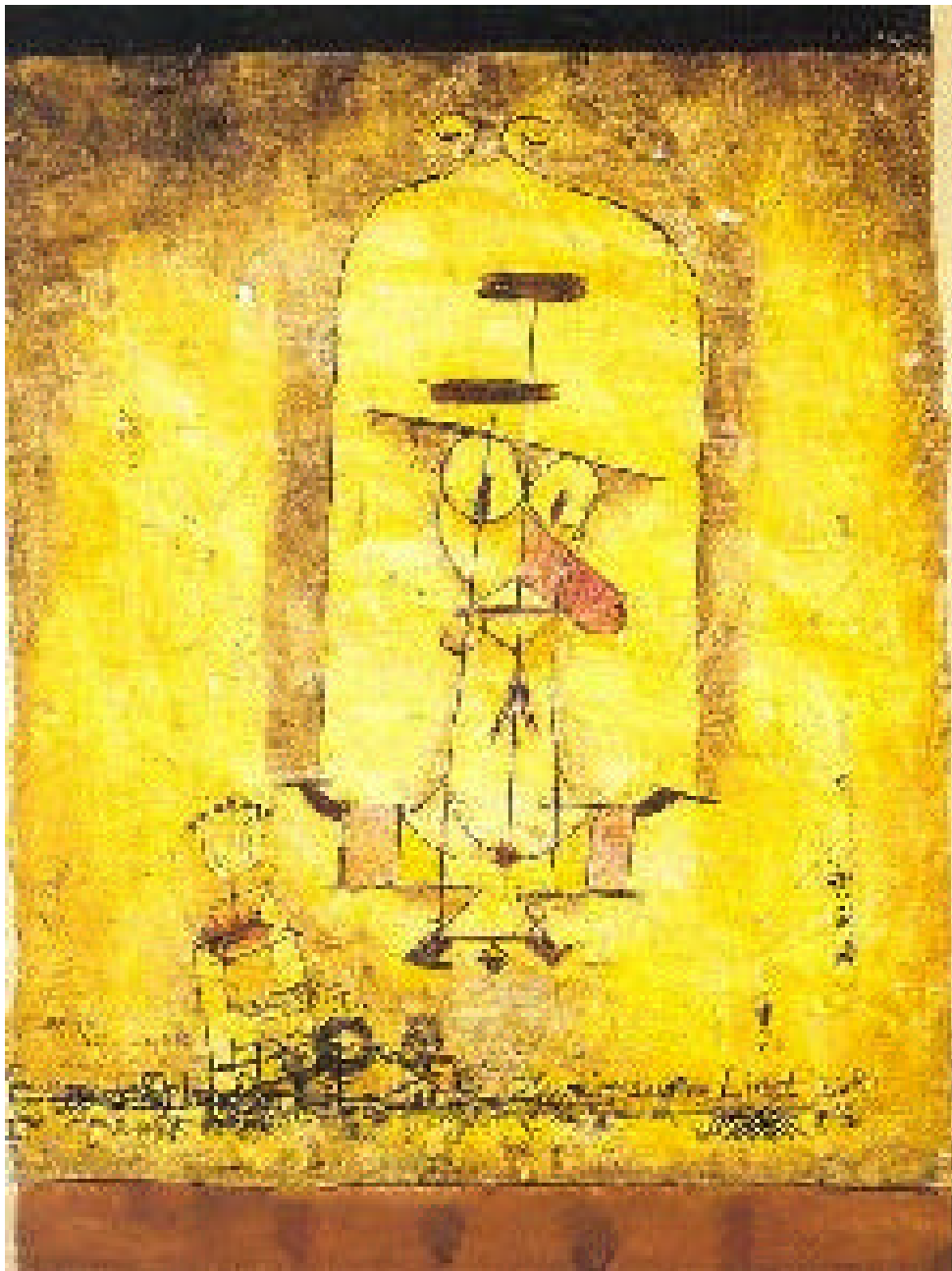
Five Red Hot Duets

String Quartet No. 2

Albany Records Troy 092

APPENDIX III

DANCE YOU MONSTER TO MY SOFT SONG
BY
PAUL KLEE



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